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Selbstbildnis

Selfportrait

Um 1675

Portrait de l'Artiste

THE WORK OF

MURILLO

REPRODUCED IN

TWO HUNDRED AND EIGHTY-SEVEN

ILLUSTRATIONS

WITH A BIOGRAPHICAL INTRODUCTION

NEW YORK

BRENTANO'S

MCMXIII

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MURILLO

HIS LIFE AND WORK

THE eastern part of Spain—the warlike Catalonia and the fertile Valencia—have always been rich in the talent, but never in the genius, of art. Still less seldom has the central or mountainous region produced any painter of note. If we are to look for the flower of the great Spanish masters in art, we shall find them in the sunny south, in bright and happy Andalusia. And if we are seeking for one in whom, more than in any other, this Andalusian spirit is embodied, we shall find him in Murillo.

Both on his father's and his mother's side, Bartolome Esteban Murillo came from a family long settled in Andalusia. We are ignorant of the exact date of his birth, but we know that he was baptized on Monday, January 1, 1618, in the Church of St. Magdalena, in Seville, as the son of Gaspar Esteban Murillo and Maria Perez. Murillo's father died, probably in 1627, and his mother on January 8, 1628; so that already at the age of ten Murillo was an orphan. His guardian, the surgeon Juan Augustin Lazares, married to Anna Murillo, took the boy under his care, and, because of his aptitude for drawing, sent him to study with Juan del Castillo. This artist, though he came from a high, artistic Sevillian family, was a painter of small attainments. Still, he was a good teacher, accomplished in draughtsmanship and composition and, as his religious paintings show, a genuine Sevillian in his lively and graceful expression. He belonged to that company of later Spanish romanticists who imitated the great Italian masters, and who, without ever having been in Italy, copied their works from etchings and engravings. In this respect, Castillo was a follower of his contemporary, Juan de Ruelas, who must be considered as the founder of the national Sevillian art of the seventeenth century. It is evident, from the earliest extant works by Murillo, that the young artist, like many of his contemporaries, had been an earnest student of the paintings by Ruelas;

more especially during the years following 1639, when Castillo had left Seville to take up his residence in Cadiz.

Without his parents to help him, and without the sympathetic teaching and companionship of his master, Murillo, in 1639, was thrown on his own resources. He was very poor, practically penniless, and could not, however much he may have desired it, afford the expense of attending the School of Zurbaran, the chief painter of his native town. He turned, therefore, for a living to the making of pictures for selling at the " ferria " or public fairs in Seville. These fairs were a market for everything that was cheap and shoddy, more especially for daubs by street painters who here readily disposed, for very small sums, of their wretched pictures of saints and Madonnas which were sent to South America and Mexico to be bought there by the new converts to Christianity. Murillo offered his wares with the rest, and managed in this way to make a scant livelihood. In 1642, however, moved by the improvement he had seen in the work of a brother-artist, Pedro de Moya, who had returned from a visit to the Netherlands, Murillo made up his mind to do likewise, and to go to Flanders or Italy for further study. With this purpose in mind, he purchased a quantity of canvas, cut it up into pieces of various sizes, and covered them with paintings. Armed with these he went to the various dealers and disposed of them for such sums as he could obtain. In this manner he collected what he thought would be enough money to enable him to make his journey. He set out for Madrid on foot, and called on his fellow-townsman, Velasquez, then in the height of his fame, to beg from him some letters of introduction to artists in Rome.

Velasquez became greatly interested in the young aspirant, took him into his house and obtained for him permission to work in the galleries of the Spanish capital. Murillo eagerly availed himself of this privilege, and very quickly realized the value of it to him. He studied the works of Titian, Rubens and Van Dyck with all the passion of youthful enthusiasm, and it is to this study, no doubt, that Murillo owes the cultivation of his sense for color in plastic expression. The influence of these great masters is very evident in many of his paintings. But the artist who made the strongest impression on the young student was Ribera, and the influence of this Spanish master is even more marked in the best work Murillo himself achieved. He remained in Madrid, copying the paintings of Ribera, Velasquez and Van Dyck, for two years. The outcome of these drudging, apprenticeship days, may be seen in the first large com-

positions of his own which he executed for the little monastery of St. Francis, on his return to Seville in 1645 and 1646. The eleven canvases, depicting the legends of St. Francis, were so carefully treasured by the monks of the place that they were shown only on festival days, and then from between hanging draperies. These paintings are all now scattered in the public and private galleries of Europe and America. The first of these paintings to be completed was, probably, "The Vision of St. Francis," now in the Academy of Madrid. The "Angel-Kitchen," in the Louvre, which testifies both to Murillo's power for narrative and his dexterity as a painter of "still life," was strongly influenced by the work of Ruelas. The famous representations of the lives of the holy monks—"St. Gil before Pope Gregory IX" and "St. Diego before the Crucifix"—are closely related to the style and manner of Zurbaran. But of all these paintings the most interesting and also the most personal is the "St. Diego feeding the Poor." Murillo never surpassed the healthy freshness and the fine, natural humor of the saint who is here shown as receiving the thanks of the poor people for his charity. Three other paintings belong to this series: "The Monk robbed by a Brigand" (in the possession of M. Ch. Baudet in Le Havre), "The Return of St. Philip" (sold in 1867 at the Soult Sale to a M. de Guitant), and "The Exorcising of the Plague" (in the possession of Duke di Pozzo di Borgo, in Paris). Of these we are unable, unfortunately, to give reproductions in this volume.

The monks of the monastery of St. Francis, when they commissioned Murillo to decorate the walls of their cloister, chose him out of their necessity. They were a poor brotherhood and could not afford to employ the better-known masters of the day. Murillo also was poor, and when he offered his services, there is no doubt he was ready and even eagerly willing to accept any compensation, provided an opportunity was given him to make a bid for fame. What the money reward was we can guess, but the fame was more than Murillo could possibly have anticipated. From that time on the rich of Seville were lavish in their patronage as well as their praise; and the beginning of Murillo's great popularity really dates from the time of the completion of these eleven paintings for the little Franciscan monastery. In May, 1646, Murillo married Dona Beatriz de Cabrera y Sotomayer, who, in 1648, bore him a daughter, Isabel Francesca, who later entered the Dominican Convent of the Holy Mother. At the baptism of his eldest son, Gabriel Esteban, the distinguished Sevillian and famous knight of Calatrava, Don

Miguel de Mañara, stood as godfather. In years to come, this Don Miguel was one of Murillo's most munificent patrons. In 1661 was born Murillo's second son, Gaspar Esteban, who later emigrated to America and died there.

Between 1650 and 1660 Murillo executed several of his masterpieces which evince his genius as a colorist, and display his accomplished ability in composition. Among these are to be specially noted the "St. Isidor" and the "St. Leander," a commission from the Archdeacon of Carmona, Don Juan Federigui, for the Cathedral of Seville, where they still hang. "The Nativity of the Virgin," also painted during this period for the Chapter of the Cathedral, is considered to be one of the most pleasing examples of Murillo's so-called "warm" style. In March, 1656, the authorities of the Chapter of the Cathedral gave out that they desired a great altarpiece for the Chapel of St. Anthony, to be painted by "the best artist of the city." There was but one man who could lay claim to such a title, and that man was Murillo. He was given the order by general consent, and on the 21st of November of the same year his gigantic canvas was hung. For this tremendous work Murillo received the sum of 10,000 reals, about $520. It is one of his most widely known paintings, and may still be seen in the Baptistry of the Cathedral of Seville.

Murillo, at this time, interested himself keenly in founding an Academy of Arts for his native town. He succeeded in his efforts, and the institution was opened in 1660. Murillo's great reputation and wide popularity assured him of the presidency of the organization; but he held the office for one year only. Owing to the jealousy and malevolence of his rival, Valdes Leal, he withdrew his name for re-election. But this did not prevent him from continuing to give the school the benefit of his counsel and instruction.

In 1665 Murillo undertook to complete a series of paintings designed by his friend and patron, Canon Don Justino de Neve, for the decoration of the Church of S. Maria la Blanca, the building of which had been finished in 1659. The fourth of these paintings, an allegory of youth, is now in the possession of Mr. Lyne Stephens, of Lynford Hall, Norfolk, England. All these works are among the artist's happiest and most impressive creations. The two which tell the history of the Festival of Our Lady of the Snow, are now in Madrid, but they found their way there only after many vicissitudes of fortune. Marshal Soult, who carried away with him the paintings in the little monastery of St. Francis, robbed the Church

of S. Maria la Blanca of its treasures also. "The Virgin of the Conception," another of this series, is now in the Louvre.

The years 1667 and 1668 were the most industrious years of Murillo's life, so far as his work for the Cathedral of Seville was concerned. He restored the allegorical paintings which Pablo de Cespedo of Cordova had some eighty years before executed. He decorated the Chapter Hall with a distinguished "Conception" and with medallion portraits of the patron Saints Leander, Isidor, Hermengild, Pius, Laureanus, Ferdinand, Justa and Rufina. At this time, also, he painted the "Baptism of Christ," which is to be seen over his famous great St. Anthony painting in the Baptistry of the Cathedral. With Juan de Valdes Leal he was employed on the decoration of the Cathedral, in 1671, for the occasion of the canonization of the saintly King Ferdinand III. For this same occasion he painted the portrait of the King, which is now in the Elkins Collection in New York.

On April 12, 1665, Murillo's name had been before the Chapter as a candidate for membership in the most select and distinguished Brotherhood of Seville, the Hermandad de la Caridad. He was elected on June 4, in the same year. Of this pious Brotherhood or Guild, Don Miguel de Mañara, the knight who had stood godfather to the artist's eldest son, was also a member. This noble gentleman had, in 1661, retired from the world to give himself up to a life of holiness and charity, by way of atonement for his previous life of profligacy. Don Miguel determined to restore the buildings of the Hospital or Hermandad de la Caridad, and, with this purpose in view, he went about collecting funds. He succeeded in obtaining sufficient money to warrant him in giving Murillo the commission for painting eleven pictures for the decoration of the Chapel of the Brotherhood. On this commission the artist worked industriously during the years between 1671 and 1674. These eleven paintings are among the best-known of Murillo's works. For this great labor Murillo received the sum of $4,000—a large amount of money when compared with the $520 he had been paid for the St. Francis paintings. The series picture scenes from the Old and New Testaments, with the intent of furnishing special examples of deeds of charity and beneficence. Eight of these eleven are now considered to be the masterpieces of Murillo. These are: "Moses Striking the Rock," the "Miracle of the Loaves and Fishes," both of which are still in the church; the "St. Peter released from Prison," which is in the Hermitage at St. Petersburg; the "Healing of the Sick," now

in the Orwell Park Collection, England; "St. Elizabeth of Hungary," in the Prado; "The Return of the Prodigal Son," in Stafford House, London; and the "Tobias," which is now lost. The other three, namely, the "Annunciation," "Infant Jesus" and "Infant John" hang over the altars of the church. Murillo also decorated the façade of the Hospital with five large tiles which were made from designs furnished by him.

Murillo had no sooner finished the work for the Hospital de la Caridad, than he accepted a still more important commission. This was for the execution of eighteen paintings for the High Altar of the Church and the smaller altars of the Chapels of the Convent of the Capuchins. Most of these to-day decorate the walls of the Museum of Seville. The great altar-piece is now in the Walraff-Richartz Museum in Cologne. The "St. Michael" is lost, but there exists a copy of it in the monastery of the Capuchins in Cadiz, from the hand of Meneses Osorio, which gives a good idea of the original. The painting known as the "Charity of St. Thomas of Villanueva" is said to be the one for which Murillo had a special affection—he called it "his own." The little painting known as the "Virgin of the Napkin," is believed to have been painted on a serviette and presented to the cook of the Capuchinian Convent by Murillo as a memorial of himself. It is a charming work.

These were the most prolific years of the artist's remarkable life and career. His aboundingly rich fancy and creative genius seemed as if they grew in fecundity and power with the increase in the demands made on them. When the end did come, it came suddenly and quite unexpectedly and fortuitously. To the year 1678 belong the series of paintings Murillo executed for the Augustinian Monastery of the Hospital of the Brotherhood of the Venerable Holy Ones. Among these is the famous "Mystery of the Immaculate Conception," known as the "Soult Conception," and now in the Louvre. He also undertook a great altar-piece for the Capuchin Church of Cadiz. It was while engaged on the painting of the "Espousal of St. Catherine" for this church that Murillo slipped from the scaffolding and fell, injuring himself so severely that he never recovered from the accident. He died at five o'clock of the evening of the third of April, 1682, in the arms of his friend and pupil, the Chevalier Padro Nunez de Villavicencio. His body was placed on the following day in the chapel of the Church of S. Cruz, which belonged to the family of Hernando de Jaen. Over the altar in this chapel hung at that time the "Crucifixion" by Pedro de

Campana, a work for which Murillo had always shown a profound admiration. It is related that he was once found standing before this painting in silent and reverent contemplation. When he was asked what he was doing he answered: " I am waiting until the saints have brought down the body of our Lord."

Murillo was a Sevillano of Sevillanos. He was that in the whole outlook of his mind, and in his religious sentiments, as both these are seen expressed in the forms of his art. In Seville, more than in any other part of Andalusia, the people crowd and jostle each other in dramatic play. It is this drama of the common folk which is to be seen in Murillo's works. His paintings picture the natural gaiety of the natives and their delight in mere living. They reveal the sweet kindness and liveliness of their character, and give it a truly lyrical expression. Murillo's own nature was of this quality, and it is revealed to us not only in his *genre* paintings, but in his masterpieces of religious sentiment which but seldom portray the suffering of the Saviour. The subjects most dear to Murillo are those which tell of the joy of parents in the family life, the motherly love of the Madonna, the sweet charity of the bread-giving St. Thomas of Villanueva, the heavenly mildness and pious faith of the " Christ on the Cross," where St. Francis is seen embracing the Crucifix and accepting it as his most precious possession. Here, in these appealing works, we find Murillo the lover of humanity. In his visions of the Saints and in his many " Conceptions " we meet with Murillo, the knight and the man of chivalry, who has here embodied the noblest reaches of his mind as an expression of his homage to woman. This man's religion was not composed of dogmas or doctrines. This artist is no theologian. He is simply a man of loving-kindness, for whom religion is the expression of his own pious and beneficent spirit. In every one of his works Murillo, the Sevillano, is giving expression to himself. His Madonnas, his Child Christ, his saints, were taken direct from the people of his native city. He met them in his walks along the shadow-painted streets and in the sunny squares. He knew them and took them to be as good and as kind as he was himself. The Madonna in the Corsini Gallery at Rome, known as the " Gipsy Madonna "; " The Ascension " and " Conception " in the Hermitage at St. Petersburg, the " Conception " in the Chapter Hall of the Cathedral at Seville, the delicate types of the old mendicant monks in his portraits of St. Francis of Paula and St. Felix of Cantalico, all the men and women of these paintings might be seen any day in Murillo's time, and even any day in our own time, walking the streets

of Seville. It is this that is so appealing and drawing in Murillo's art.

Murillo's paintings have been classified, according to their styles, into the cold, the warm, and the misty or vapory. Each of these styles probably represents a period of development in the artist's growth; but all his paintings are more or less characterized by one or a combination of all of these styles. All evince a masterly accomplishment in technique and a remarkable ability in composition—especially in the composition of groups of figures. His subjects are either taken from real life or he found the material in the Bible. The realism of his scenes from life, while they are filled with a natural atmosphere, are yet devoid of a profound spiritual appreciation of the life depicted. It is a superficial relationship that is expressed in them. And this limitation is also evident in his religious paintings where the idealism embodied is of a commonplace character and often degraded by a cheap sentiment. Yet both idealism and sentiment are almost always raised in our appreciation by a lyrical quality which is delightful and charming. Here are the qualities which account for Murillo's popularity. He appeals immediately, without the necessity for an interpreter. His art evinces no mystery, no strangeness, no untowardness. The artist has had no visions, and has no revelations to make. He has tales to tell, and as a teller of tales he has few, if any, to equal him in these his almost ravishing stories.

It is well to remember that Murillo came of ordinary stock—his parents were poor working people close to the hard and harsh conditions of life. He himself had known poverty and grinding want and, fortunately both for the man and his art, had never waxed fat enough with wealth to kick—Providence and fortune remained always deities to be revered. To such a man the highest reaches of the imagination take forms such as are pleasing, comforting and kindly. The opposite of an ugly and hard world is a beautiful heaven where compassionate and beneficent saints solicit God's grace on behalf of the poor and distressed. The world is cruel, unkind and filled with the misery of poverty. Murillo's paintings in the Dulwich Gallery realize how keenly the artist felt this. The scenes of low life there pictured are redolent of nothing but sordid wretchedness and squalor. But over against this kind of a world is the heaven of which religion speaks to us. Right to the other extreme, then, swings the pendulum of the artist's temper, and here he sees everything that is lovely, charming, delight-giving and radiant with

sensuous beauty. Here also he shows us the deeply religious nature of the man for whom his faith in Catholicism was an abiding comfort and stay.

Murillo was not only a painter by profession, but he was also a painter by conviction. His art was to him almost a religion. He fully understood its value as a means of speech to the people, and its influence as an inspiring voice. It was this that urged him so enthusiastically to found the Academy where poor artists could be taught without charge. He himself taught in it and took no remuneration for his services; and it was his enthusiasm which kept the institution alive, for it died with his death.

With all his shortcomings, Murillo was a great plastic artist—one among the greatest. As a colorist he has had few equals. If, at times, his works smack of insipidity and sentimentality, at times more often, they breathe a spirit that is tenderly touching with, occasionally, a strength that is almost stunning. It is scarcely to be wondered at that his paintings should have appealed so deeply to his own people; for they speak a language all could understand. Nor need we be surprised that the people of Spain should esteem them so highly as to treasure them as though they were sacred relics.

MURILLO

ABBREVIATIONS AND EXPLANATIONS

H. = Height
B. = Width

Auf Holz = on wood
Auf Leinwand = on canvas
Auf Schiefer = on slate

The figures giving the sizes of the paintings stand for metres

I.

RELIGIÖSE GEMÄLDE

RELIGIOUS PAINTINGS — TABLEAUX RELIGIEUX

* Cambridge, Fitzwilliam-Museum

Auf Leinwand

Fray Lauterio vor der Madonna, St. Franziskus und St. Dominikus

Fray Lauterio before the Madonna, St. Francis and St. Dominic

Vor 1642

Fray Lauterio devant la Madone, Saint François et Saint Dominique

*Sevilla, Museum

Auf Leinwand, H. 1,66, B. 1,07

Die Mercenarier-Madonna

Madonna of the Mercenarios

Um 1641

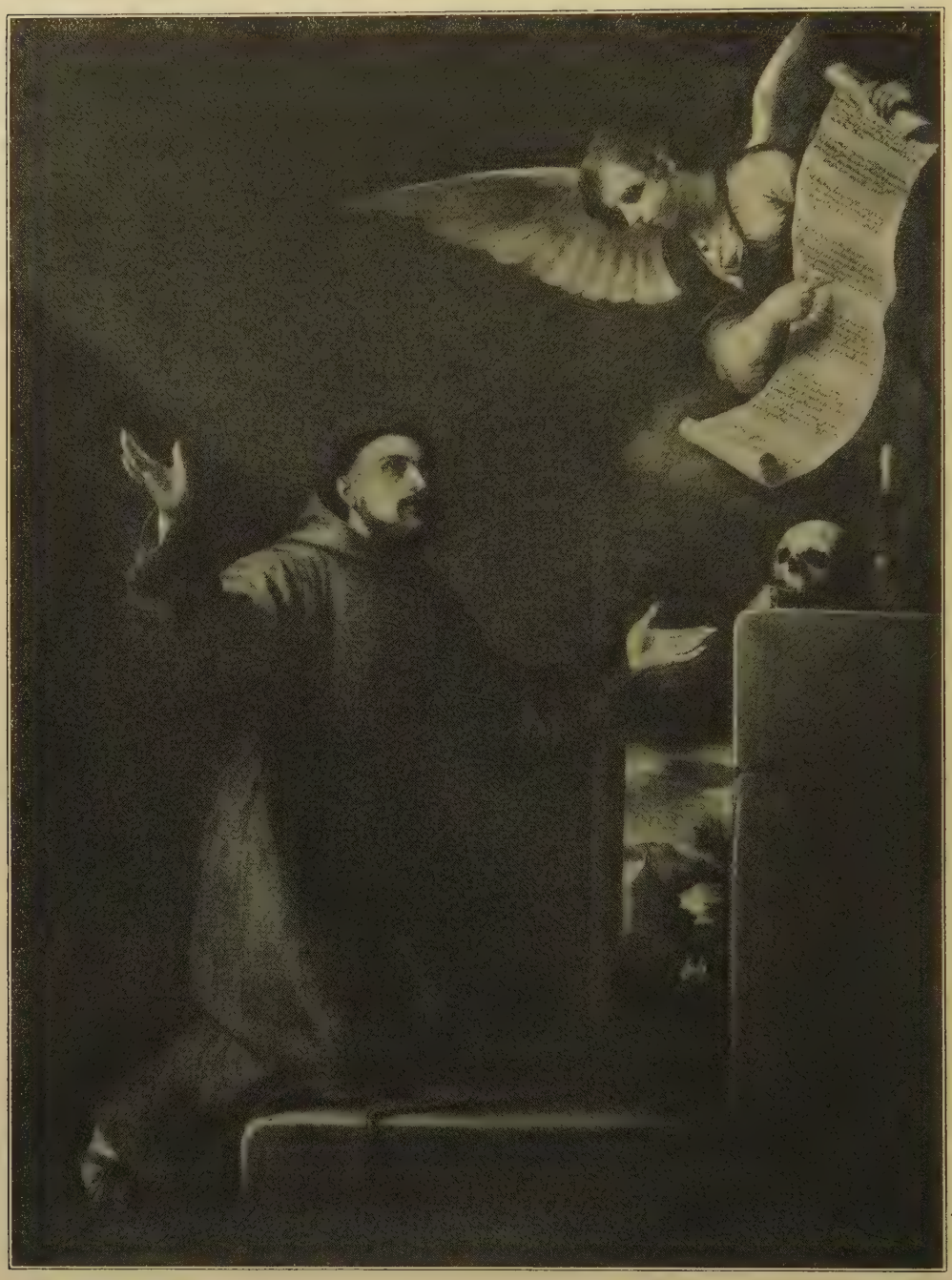
Madone des Mercenaires

* München, Galerie Heinemann

Auf Leinwand, H. 2,22, B. 1,42

Die Heilige Familie

The Holy Family — Vor 1642 — La Sainte Famille



*Genua, Palazzo Bianco

Auf Leinwand

Vision des heiligen Franziskus

Vision of St. Francis

Um 1645

Vision de Saint François

* Madrid, Akademie

Auf Leinwand, H. 1,70, B. 1,86

Vision des heiligen Franziskus von Assisi

Vision of St. Francis of Assisi 1645 Vision de Saint François d'Assise

Madrid, Akademie

Auf Leinwand

Die Armenspeisung des heiligen Diego von Alcalá

St. Diego feeds the Poor 1645 Saint Diego d'Alcala distribuant des Aumônes

*Früher: Philip W. S. Miles, Kings Weston, Gloucestershire — Auf Leinwand

St. Gil vor Gregor IX.

St. Gil before Pope Gregory IX. 1645—1646 Saint Gil devant Grégoire IX

*Toulouse, Museum — Auf Leinwand, H. 1,69, B. 1,81

Der heilige Diego von Alcalá vom Kardinalbischof von Pamplona in Ekstase angetroffen

St. Diego of Alcalá and the Cardinal-Bishop of Pamplona 1646 Saint Diego d'Alcala ravi en extase devant le Cardinal-Evêque de Pampelune

London, M. Ford

Auf Leinwand

Zwei Mönche

Two Monks

Deux Moines

*New York, Charles B. Curtis — Auf Leinwand

Das Rosenwunder des heiligen Diego von Alcalá

The Miracle of Roses of St. Diego of Alcalá — 1646 — Le Miracle des Roses de Saint Diego d'Alcala

* Paris, Louvre

Auf Leinwand, H. 1,89, B. 4,46

Die „Engelsküche“ des heiligen Diego von Alcalá

The "Angel-Kitchen" of St. Diego of Alcalá | 1646 | La „Cuisine des Anges“ de Saint Diego d'Alcala

* Dresden, Gemäldegalerie

Auf Leinwand, H. 1,89, B. 4,46

Der Heimgang der heiligen Klara

1645—1646

The Death of St. Claire

La Mort de Sainte Claire

*Genua, Palazzo Bianco

Auf Leinwand

Die Flucht nach Aegypten

The Flight to Egypt 1648 La Fuite en Egypte

Genua, Palazzo Bianco

Auf Leinwand

Die Flucht nach Aegypten

The Flight to Egypt
(Detail)

(Ausschnitt)
1648

La Fuite en Egypte
(Détail)

* Madrid, Prado

Auf Leinwand, H. 1,44, B. 1,88

Die Heilige Familie mit dem Vöglein

1645—1650

The Holy Family with the Bird

La Sainte Famille à l'Oiseau

Sevilla, Museum — Auf Leinwand, H. 2,18, B. 1,55

Der heilige Pedro Nolasco vor der Virgen de la Merced

St. Pedro Nolasco before the Virgen de la Merced Um 1648—1656 St. Pedro Nolasco devant la Virgen de la Merced

Raby Castle, Lord Barnard

Auf Leinwand

Heilige Agnes

St. Agnes 1645—1650 Sainte Agnès

London, Herzog von Wellington — Auf Leinwand

Die heilige Katharina

St. Catherine — 1646—1660 — Sainte Catherine

*Dresden, Gemäldegalerie

Auf Leinwand, H. 2,05, B. 1,23

Der heilige Rodriguez

St. Rodriguez

1646—1655

Saint Rodrigue

Madrid, Prado

Auf Leinwand, H. 1,85, B. 2,25

The Annunciation

Die Verkündigung
1648—1655

L'Annonciation

*Madrid, Prado

Auf Leinwand, H. 1,87, B. 2,28

The Adoration of the Shepherds

Die Anbetung der Hirten
1645—1660

L'Adoration des Bergers

Berlin, Kaiser-Friedrich-Museum

Die Anbetung der Hirten

The Adoration of the Shepherds 1650—1660 L'Adoration des Bergers

Auf Leinwand, H. 1,70, B. 1,96

*München, Galerie Heinemann — Auf Leinwand, H. 1,73, B. 1,22

Die Madonna vom Berge Karmel

Madonna of Mount Carmel — Um 1646—1648 — Madone du Mont Carmel

Paris, Louvre

Auf Leinwand, H. 1,66, B. 1,25

Rosenkranzmadonna

Madonna of the Rosary

Um 1645—1650

Vierge au Rosaire

London, Sir William Eden — Auf Leinwand

Die Madonna mit dem Apfel
(La Virgen de la Manzana)
Madonna with the Apple — 1646—1655 — Madone à la Pomme

*Früher Galerie Aguado — Auf Leinwand, H. 1,11, B. 0,86

Madonna mit dem Apfel

Madonna with the Apple — 1650—1660 — Madone à la Pomme

*Windlestone Hall, Sir W. Eden — Auf Leinwand

Die Madonna mit dem Rosenkranz der beschuhten Karmeliter

Madonna of the Rosary of the Carmen Calzado — 1645—1650 — Vierge au Rosaire des Carmes

Florenz, Palazzo Pitti

Auf Leinwand, H. 1,65, B. 1,09

Rosenkranzmadonna

Madonna of the Rosary

Um 1650

Vierge au Rosaire

* Madrid, Prado

Auf Leinwand, H. 1,64, B. 1,10

Die Rosenkranzmadonna aus dem Eskorial

The Madonna of the Rosary from the Escorial 1650—1660 Vierge au Rosaire de l'Escurial

Madrid, Prado

Auf Leinwand, H. 1,51, B. 1,03

Madonna mit sitzendem Christkind

Madonna with the Infant sitting 1655—1665 La Vierge et l'Enfant

London, Gaston Linden

Auf Leinwand

Mater Dolorosa

Mother of Sorrow

1665—1672

La Vierge des Douleurs

Florenz, Palazzo Pitti

Auf Leinwand, H. 1,55, B. 1,05

Madonna mit stehendem Christkind

The Virgin with the Infant Christ standing 1650—1660 La Vierge et l'Enfant debout

*Budapest, M. von Nemes

Auf Leinwand, H. 1,69, B. 1,10

Die Madonna Kinnaird

The Kinnaird Madonna 1650—1660 Madone Kinnaird

*Haag, Mauritshuis

Auf Leinwand, H. 1,90, B. 1,37

Madonna in den Wolken

Madonna in the Clouds 1655—1660 La Vierge et l'Enfant sur les Nues

Madrid, Prado — Auf Leinwand, H. 1,34, B. 1,07

Der Apostel Jacobus major

Saint James the Greater — 1650—1660 — Saint Jacques Apôtre

*Madrid, Prado

Auf Leinwand, H. 1,25, B. 1,06

Die reuige Magdalena

St. Mary Magdalen 1650—1665 Marie-Madeleine

*Sevilla, Kathedrale: Hauptsakristei — Auf Leinwand, H. 1,88, B. 1,60

Der heilige Leander

St. Leander — 1655 — Saint Léandre

* Sevilla, Kathedrale: Hauptsakristei

Auf Leinwand, H. 1,88, B. 1,60

Der heilige Isidor

St. Isidor

1655

Saint Isidore

*Paris, Louvre

Auf Leinwand, H. 1,84, B. 3,60

Die Geburt Mariä

The Birth of the Virgin

1655

La Naissance de la Vierge

*Sevilla, Kathedrale: Taufkapelle

Auf Leinwand, H. 5,50, B. 3,30

Die Vision des heiligen Antonius

The Vision of St. Anthony 1656 La Vision de Saint Antoine

*Madrid, Akademie

Auf Leinwand, H. 2,43, B. 1,64

Auferstehung Christi

Resurrection of Christ

1650—1660

Résurrection

Lützschena, Sammlung Speck von Sternburg

Auf Leinwand

Die Verkündigung

The Annunciation

L'Annonciation

*Madrid, Prado — Auf Leinwand, H. 2,19, B. 1,65

Die Erziehung der heiligen Jungfrau

Education of the Virgin — 1655—1665 — Education de la Vierge

*St. Petersburg, Ermitage

Auf Leinwand, H. 1,38, B. 1,11

Die Verkündigung

The Annunciation

1655—1665

L'Annonciation

* Madrid, Prado

Auf Leinwand, H. 1,25, B. 1,03

Die Verkündigung

The Annunciation

1655–1665

L'Annonciation

Amsterdam, Museum

Auf Leinwand, H. 0,96, B. 0,99

Die Verkündigung

The Annunciation 1668—1675 L'Annonciation

New York, L. Ehrich Galleries

Auf Leinwand

Birth of Christ

Die Geburt Christi

1660—1680

Nativité

Auf Leinwand

*Rom, Vatikan

Die Anbetung der Hirten
1665—1670

The Adoration of the Shepherds

L'Adoration des Bergers

London, Earl of Northbrook

Das Christkind (aus einer Anbetung der Hirten)

Auf Leinwand

Infant Christ (Fragment of an Adoration of the Shepherds) 1665—1672 L'Enfant Jésus (Fragment d'une Adoration des Bergers)

*Woburn Abbey, Herzog von Bedford — Auf Leinwand

Madonna della Sedia

Madonna — 1660—1675 — La Vierge et l'Enfant

*St. Petersburg, Ermitage

Rest on the Flight

Die Ruhe auf der Flucht nach Aegypten
1655—1670

Repos pendant la Fuite en Egypte

Auf Leinwand, H. 1,36, B. 1,79

Budapest, Museum — Auf Leinwand, H. 1,56, B. 1,26

Die Flucht nach Aegypten

Flight to Egypt — 1660—1670 — Fuite en Egypte

Budapest, Museum

Auf Leinwand, H. 1,56, B. 1,26

Die Heilige Familie mit dem Johannesknaben

(Die Kreuzbinder)

Holy Family with the Infant St. John — 1660—1670 — Sainte Famille avec Jean Baptiste Enfant

London, Earl of Northbrook — Auf Leinwand, H. 0,29, B. 0,23

Die Heilige Familie in der Schreinerwerkstatt

Holy Family in the Carpenter's Shop 1660—1680 Sainte Famille dans l'Atelier

Chatsworth, Herzog von Devonshire

Auf Leinwand

Heilige Familie

Holy Family

Sainte Famille

* St. Petersburg, Ermitage — Auf Leinwand, H. 0,23, B. 0,18

Die Heilige Familie

Holy Family — 1660—1675 — Sainte Famille

Fürst zu Salm, Salm

Auf Leinwand

Die heilige Jungfrau mit dem Christkind und der heiligen Anna

Virgin, Child and St. Anna 1665—1670 La Vierge, l'Enfant et Sainte Anne

Rom, Vatikan — Auf Leinwand

Die Verlobung der heiligen Katharina

Mystic Wedding of St. Catherine — 1665—1675 — Mariage mystique de Sainte Catherine

Madrid, Prado

Auf Leinwand, H. 3,11, B. 2,49

Die Vision des heiligen Bernhard

Vision of St. Bernard 1665—1670 Vision de Saint Bernard

Madrid, Prado

Auf Leinwand

Die Vision des heiligen Bernhard (Ausschnitt)

Vision of St. Bernard (Detail) 1665—1675 Vision de Saint Bernard (Détail)

Heytesbury House, Margaret Lady Heytesbury

Auf Leinwand

Heilige Familie

Holy Family

1665—1670

Sainte Famille

*Budapest, Museum

Auf Leinwand, H. 1,37, B. 1,12

Madonna, das Christkind wickelnd

(La Virgen de la faja)

The Virgin swaddling the Infant Christ 1665—1670 La Vierge emmaillotant l'Enfant

* London, Wallace-Kollektion — Auf Leinwand

Die Heilige Familie mit dem Johannesknaben

Holy Family with the Infant St. John — 1660—1670 — Sainte Famille avec Jean Baptiste Enfant

Paris, ehemals Sammlung Kann — Auf Leinwand

Die Heilige Familie mit dem Johannesknaben

The Holy Family with the Infant St. John 1668—1675 Sainte Famille avec Saint Jean

*London, Lady Wantage — Auf Leinwand, H. 1,63, B. 1,09

Die Madonna aus dem Haus Santiago

The Santiago Madonna — 1668–1682 — La Vierge de la Maison Santiago

*Dresden, Gemäldegalerie

Auf Leinwand, H. 1,66, B. 1,45

Die Madonna Leganés

1665—1675

Madonna Leganés

Madone Leganés

*Paris, Louvre

Auf Leinwand, H. 2,40, B. 1,90

La Virgen de Sevilla

The Virgin of Sevilla — Gegen 1670 — La Vierge de Séville

*Woburn Abbey, Herzog von Bedford

Auf Leinwand

Blumenstreuende Engel

Angels with Flowers

1655—1670

Anges semant des Fleurs

*Sevilla, Museum

Auf Leinwand, H. 3,92, B. 2,75

Die Concepcion der Franziskaner

The "Concepcion" of the Franciscans 1652—1665 Immaculée Conception des Franciscains

*Berlin, G. v. Mallmann

Auf Leinwand

Die unbefleckte Empfängnis

Immaculate Conception

1655–1665

Immaculée Conception

Madrid, Prado — Auf Leinwand, H. 2,22, B. 1,18

Die „Concepcion" aus Aranjuez

The "Concepcion" of Aranjuez 1655 1665 Immaculée Conception d'Aranjuez

Madrid, Prado

Auf Leinwand, H. 0,91, B. 0,70

Die „Concepcion“ mit der großen Mondsichel

"Concepcion" with the Crescent 1660—1670 Immaculée Conception au grand Croissant

*St. Petersburg, Ermitage

Auf Leinwand, H. 2,36, B. 1,96

Die „Concepcion Esquilache"

The "Concepcion Esquilache" 1660—1670 Immaculée Conception Esquilache

* Madrid, Prado

Auf Leinwand, H. 2,06, B. 1,44

Die Concepcion aus S. Ildefonso

"Concepcion" from S. Ildefonso 1665—1670 Immaculée Conception de Saint Ildefonse

Bowood House, Lord Lansdowne

Auf Leinwand, H. 0,35, B. 0,26

Die kleine „Concepcion"

The little "Concepcion" — 1665—1675 — La petite „Concepcion"

* Paris, Louvre

Auf Leinwand, H. 1,72, B. 2,85

La Purísima mit verehrenden Gläubigen

La Purísima with Worshippers — Um 1665 — La Purísima avec des Adorateurs

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Madrid, Prado

Auf Leinwand, H. 2,30, B. 5,22

Der Traum des römischen Patriziers

Dream of the Roman Patrician

Um 1665

Songe du Patricien

Madrid, Akademie

Auf Leinwand, H. 2,30, B. 5,22

Die Gründung von Sa. Maria Maggiore in Rom: Der römische Patrizier vor dem Papst

Foundation of S. Maria Maggiore in Rome: The Roman Patrician before the Pope

Um 1665

Fondation de Ste. Marie Majeure: Révélation du Songe

*Sevilla, Kathedrale: Kapitelsaal — Auf Holz

Die unbefleckte Empfängnis

Immaculate Conception — 1668 — Immaculée Conception

*Sevilla, Kathedrale: Taufkapelle

Auf Leinwand

Die Taufe Christi

Baptism of Christ

1668

Baptême du Christ

* London, Herzog von Westminster

Auf Leinwand, H. 0,20, B. 0,37

Schlafender Jesusknabe

The Infant Christ sleeping

1660—1670

Enfant Jésus endormi

*London, Baron Rothschild — Auf Leinwand, H. 1,52, B. 1,09

Der gute Hirte

The good Shepherd — 1660—1670 — Le bon Berger

*New York, Hisp. Society

Auf Leinwand, H. 0,56, B. 0,41

Der gute Hirte

The good Shepherd

1660—1670

Le bon Berger

Seeon, Herzog von Leuchtenberg — Auf Leinwand

Der gute Hirte

The good Shepherd — 1665—1672 — Le bon Pasteur

*London, Nationalgalerie — Auf Holz, H. 1,52, B. 1,09

Der Johannesknabe mit dem Lamm

St. John with the Lamb — 1660—1665 — Saint Jean et l'Agneau

*Madrid, Prado — Auf Leinwand, H. 1,23, B. 1,01

Der göttliche Schäfer

The divine Shepherd — 1660—1670 — Le divin Berger

* Madrid, Prado

Auf Leinwand, H. 1,21, B. 0,99

Der Johannesknabe mit dem Lamm

The Infant St. John with the Lamb — 1660—1670 — Saint Jean et l'Agneau

Dublin, Nationalgalerie — Auf Leinwand

Der Johannesknabe mit dem Lamm

The Infant St. John with the Lamb — 1660—1670 — Saint Jean et l'Agneau

* Madrid, Prado — Auf Leinwand, H. 1,04, B. 1,24

Das Christkind labt den Johannesknaben (Los niños de la concha)

The Infant Child and the Baptist — Um 1670 — Le Christ et Jean Baptiste Enfants

Glasgow, Universität

Auf Leinwand

Der gute Hirte
1665—1670

The good Shepherd

Le bon Berger

Edinburgh, Museum

Auf Leinwand

Der heilige Franziskus von Paula und das Christkind

St. Francis and the Christchild 1660—1670 Saint François avec l'Enfant Jésus

*Madrid, Prado

Auf Leinwand, H. 0,52, B. 0,41

Ecce Homo

Ecce Homo
1655—1670

Ecce Homo

Madrid, Prado

Auf Leinwand, H. 0,52, B. 0,41

Mater dolorosa

Mother of Sorrow — 1655—1670 — La Vierge des Douleurs

Richmond, Sammlung Cook

Auf Leinwand, H. 0,41, B. 0,58

Christus nach der Geißelung
1650—1670

Christ after the Flagellation

Le Christ après la Flagellation

Wien, Galerie Czernin — Auf Leinwand

Der Kreuzestod

Crucifixion — 1660—1670 — Le Christ en Croix

Madrid, Prado — Auf Leinwand, H. 0,50, B. 0,77

Kopf Johannis d. T.

Head of St. John — 1665—1675 — Tête de Jean Baptiste

Madrid, Prado — Auf Leinwand, H. 0,50, B. 0,77

Kopf des Apostels Paulus

Head of St. Paul — 1665—1675 — Tête de Saint Paul

* Madrid, Prado

Auf Leinwand, H. 2,06, B. 1,46

Der heilige Franziskus in der Porciuncula

The Roses of St. Francis — 1667—1675 — La Portioncule

* St. Petersburg, Ermitage

Auf Leinwand, H. 2,92, B. 2,06

Der Tod des heiligen Pedro Arbues

Martyrdom of St. Peter Arbues 1660—1670 Mort de l'Inquisiteur Pierre Arbuez

Rom, Vatikan — Auf Leinwand

Der Tod des heiligen Pedro Arbues

Martyrdom of St. Peter Arbues — 1665—1675 — Mort de l'Inquisiteur Pierre Arbuez

*München, Sammlung Carstanjen — Auf Leinwand, H. 1,37, B. 1,16

Die reuige Magdalena

St. Mary Magdalen — 1665—1675 — Marie-Madeleine

* Madrid, Prado

Auf Leinwand, H. 1,04, B. 1,00

Der heilige Franz von Paula

St. Francis of Paula 1665—1675 Saint François de Paule

Madrid, Prado — Auf Leinwand, H. 1,11, B. 0,83

Der heilige Franz von Paula

St. Francis of Paula — 1670—1680 — Saint François de Paule

*Madrid, Prado

Auf Leinwand, H. 1,07, B. 1,51

Rebekka und Elieser
1655—1670

Rebeccah and Eleazar

Rébecca et Eléazar

Wien, Graf Harrach — Auf Leinwand

Esau verkauft seine Erstgeburt

Esau sells his Birth-Right — 1650—1670 — Esaü vend son Droit d'Aînesse

* St. Petersburg, Ermitage

Auf Leinwand, H. 2,45, B. 3,58

Isaak segnet Jakob
1665—1670

Isaac blesses Jacob

Isaac bénissant Jacob

St. Petersburg, Ermitage

Jakobs Traum von der Himmelsleiter
1665—1670

Auf Leinwand, H. 2,45, B. 3,58

The Dream of Jacob

Songe de Jacob

London, Herzog von Westminster

Auf Leinwand, H. 2,45, B. 3,58

Laban searching for his stolen House-gods

Laban sucht die gestohlenen Hausgötter

1665—1670

Laban à la recherche de ses Dieux domestiques

*London, Wallace-Kollektion

Auf Leinwand

Josef and his Brothers

Josef und seine Brüder
1660—1670

Joseph et ses Frères

*London, Otto Belt

Auf Leinwand

The prodigal Son

Der verlorene Sohn erhält seinen Anteil

1660—1680

L'Enfant prodigue

London, Otto Beit

Auf Leinwand

Departure of the prodigal Son

Auszug des verlorenen Sohnes
1660—1680

La Sortie de l'Enfant prodigue

*London, Otto Beit

The prodigal Son

Der verlorene Sohn
1660—1680

Auf Leinwand

Le Banquet de l'Enfant prodigue

London, Otto Belt

Auf Leinwand

Der verlorene Sohn von den Dirnen verjagt

The prodigal Son driven away by the Courtesans 1660—1680 L'Enfant prodigue chassé par les Filles

London, Otto Belt

Auf Leinwand

Der verlorene Sohn unter den Schweinen

The prodigal Son

1660—1680

L'Enfant prodigue gardant les Pourceaux

*London, Mr. Farrer

Auf Leinwand

Der verlorene Sohn als Schweinehirt

The prodigal Son

1670—1680

L'Enfant prodigue gardant les Pourceaux

London, Otto Beit

Auf Leinwand

Die Rückkehr des verlorenen Sohnes

Return of the prodigal Son

1660–1680

Le Retour de l'Enfant prodigue

London, Bridgewater House — Auf Leinwand

Der arme Lazarus

Lazarus and the rich Man — 1665—1682 — Le pauvre Lazare

*New York, M. Elkins

Auf Leinwand

Der heilige Ferdinand

St. Ferdinand — 1671 — Saint Ferdinand

Sevilla, Kathedrale — Auf Leinwand

Der heilige Ferdinand

St. Ferdinand — Um 1671 — Saint Ferdinand

*Sevilla, Caridad

Auf Leinwand

Das Brot- und Fischwunder

The Multiplication of the Bread and the Fish

Um 1671—1674

La Multiplication des Pains

Sevilla, Caridad

Das Brot- und Fischwunder
(Ausschnitt)

The Multiplication of the Bread and the Fish
(Detail)

La Multiplication des Pains
(Détail)

*Sevilla, Caridad

Auf Leinwand, H. 3,35, B. 5,50

Das Wunder Mosis am Felsenquell

Moses brings Water out of the Rock

Um 1671—1674

Moïse faisant jaillir l'Eau du Rocher

Sevilla, Caridad

Das Wunder Mosis am Felsenquell

Moses brings Water out of the Rock (Detail) (Ausschnitt) Moïse faisant jaillir l'Eau du Rocher (Détail)

* Sevilla, Caridad

Auf Leinwand, H. 3,25, B. 2,45

Der heilige Juan de Dios

St. Juan de Dios

Um 1671—1674

Saint Juan de Dios

*Madrid, Prado

Auf Leinwand, H. 3,25, B. 2,45

Die Krankenpflege der heiligen Elisabeth

(El Tiñoso)

St. Elisabeth nursing the Sick — Um 1671—1674 — Sainte Elisabeth soignant les Teigneux

*St. Petersburg, Ermitage

Auf Leinwand, H. 2,36, B. 2,60

Die Befreiung Petri

Liberation of St. Peter

Um 1671—1674

Délivrance de Saint Pierre

Orwell-Park, G. Tomline — Auf Leinwand

Die Heilung des Gichtbrüchigen

Healing of the Paralytic — La Guérison du Paralytique

London, Herzog von Sutherland — Auf Leinwand

Die Heimkehr des verlorenen Sohnes

Return of the prodigal Son — Um 1671—1674 — Retour de l'Enfant prodigue

Sevilla, Caridad — Auf Leinwand

Der junge Johannes der Täufer

Young St. John the Baptist — Um 1671 — Saint Jean Baptiste Enfant

Sevilla, Caridad — Auf Leinwand

Das Christkind als Salvator Mundi

The Infant Christ as Salvator Mundi — Um 1671 — Salvator Mundi

*Köln, Wallraf-Richartz-Museum

Auf Leinwand, H. 4,27, B. 2,91

La Portiuncula

The Roses of St. Francis — Um 1674—1676 — Le Miracle de la Portioncule

Sevilla, Museum

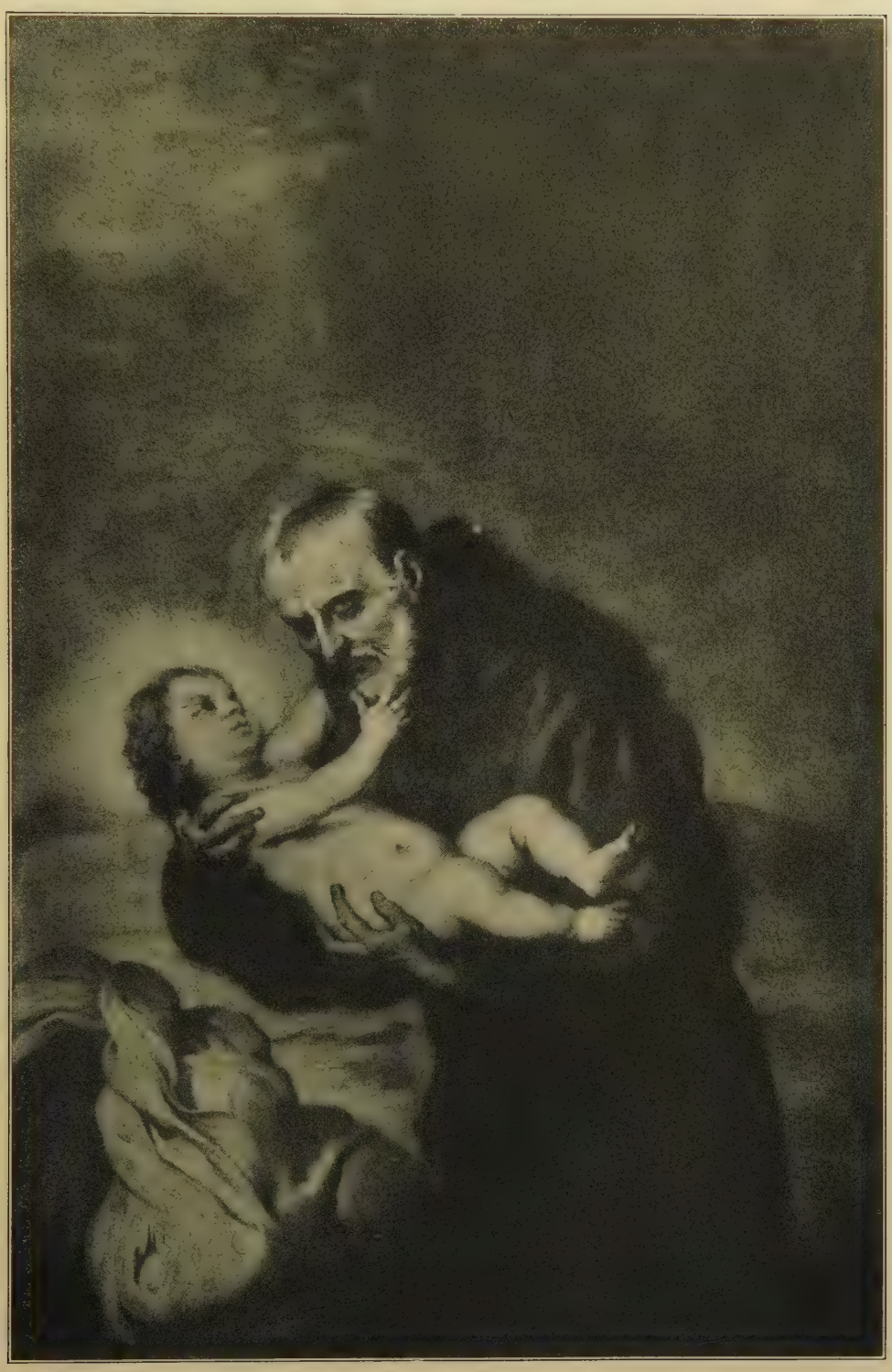
Auf Leinwand, H. 2,80, B. 1,92

„La Immaculada Concepcion mit Gottvater" der Kapuziner

Um 1672—1676

The "Immaculata Conceptio" of the Capuchines

L'„Immaculée Conception" des Capucins



* Sevilla, Museum

Auf Leinwand, H. 1,89, B. 1,20

Der heilige Felix von Cantalicio mit dem Christkind

St. Felix of Cantalicio with the Infant Christ Um 1674—1676 Saint Felix de Cantalice et l'Enfant Jésus

Sëvilla, Museum

Auf Leinwand, H. 1,99, B. 1,22

Der heilige Antonius von Padua mit dem Christkind

St. Anthony of Padua with the Infant Christ Um 1674—1676 Saint Antoine de Padoue et l'Enfant Jésus

Sevilla, Museum

Der heilige Antonius von Padua mit dem Christkind

St. Anthony of Padua with the Infant Christ (Ausschnitt) (Detail)

Saint Antoine de Padoue et l'Enfant Jésus (Détail)

Sevilla, Museum

Auf Leinwand, H. 2,26, B. 1,25

Der „heilige Joseph mit dem Christkind" der Kapuziner

"St. Joseph with the Infant Christ" of the Capuchines

Um 1674—1676

„Saint Joseph et l'Enfant Jésus" des Capucins

Sevilla, Museum

Der „heilige Joseph mit dem Christkind" der Kapuziner

"St. Joseph with the Infant Christ" of the Capuchines (Detail) (Ausschnitt) „Saint Joseph et l'Enfant Jésus" des Capucins (Détail)

Sevilla, Museum

Auf Leinwand, H. 2,26, B. 1,25

Der „heilige Johannes der Täufer" der Kapuziner

Um 1674—1676

"St. John the Baptist" of the Capuchines „Saint Jean Baptiste" des Capucins

Sevilla, Museum

Auf Leinwand, H. 2.05, B. 1.73

Die Heiligen Leander und Bonaventura

The Saints Leander and Bonaventura

Saint Léandre et Saint Bonaventure

Sevilla, Museum

Auf Leinwand, H. 2,07, B. 1,78

Sa. Justa und Sa. Rufina

The Saints Justa and Rufina

Um 1672—1676

Sainte Juste et Sainte Rufine

Sevilla, Museum

Sa. Rufina

St. Rufina (Detail) | (Ausschnitt) | Sainte Rufine (Détail)

*Sevilla, Kathedrale

Auf Leinwand, H. 1,70, B. 1,13

Der Schutzengel

The Guardian Angel

Um 1674—1676

L'Ange gardien

Sevilla, Museum — Auf Leinwand, H. 2,95, B 1,95

Vision des heiligen Felix von Cantalicio

Vision of St. Felix of Cantalicio — Um 1672—1676 — Vision de Saint Felix de Cantalice

Sevilla, Museum

Vision des heiligen Felix von Cantalicio

Vision of St. Felix of Cantalicio (Detail) (Ausschnitt) Vision de Saint Felix de Cantalice (Détail)

Sevilla, Museum

Vision des heiligen Felix von Cantalicio

Vision of St. Felix of Cantalicio (Detail) (Ausschnitt) Vision de Saint Felix de Cantalice (Détail)

* Sevilla, Museum

Auf Leinwand, H. 2,20, B. 1,92

Die Almosenspende des heiligen Thomas von Villanueva

St. Thomas of Villanueva spending Alms Um 1674—1676 Saint Thomas de Villeneuve faisant l'Aumône

*Sevilla, Museum

Auf Leinwand, H. 1,18, B. 0,97

Die Kapuzinermadonna

"Madonna" of the Capuchines

Um 1674—1676

Madone des Capucins

Sevilla, Museum

Auf Leinwand, H. 3.20, B. 2,18

Die „Verkündigung" der Kapuziner

The "Annunciation" of the Capuchines Um 1672—1676 L'Annonciation des Capucins

* Sevilla, Museum

Auf Leinwand, H. 2,77, B. 1,81

Die Anbetung der Hirten

The Adoration of the Shepherds Um 1674—1676 L'Adoration des Bergers

Sevilla, Museum — Auf Leinwand, H. 2,87, B. 1,90

Der heilige Antonius von Padua mit dem Christkind

St. Anthony of Padua with the Infant Christ — Saint Antoine de Padoue et l'Enfant Jésus

Um 1672—1676

Sevilla, Museum

Pietà

Beweinung Christi

Um 1672—1676

Auf Leinwand, H. 1,68, B. 2,13

Pietà

Sevilla, Museum

Auf Leinwand, H. 2,77, B. 1,81

Die Weltentsagung des heiligen Franziskus von Assisi

St. Francis of Assisi takes the Crucifix for his only Property

Um 1674–1676

Saint François d'Assise renonce au Monde

Sevilla, Museum

Die Weltentsagung des heiligen Franziskus von Assisi

St. Francis of Assisi takes the Crucifix for his only Property (Detail) (Ausschnitt) Saint François d'Assise renonce au Monde (Détail)

*New York, Museum der Hispanic Society

Der heilige Franz, den Kruzifixus umarmend

St. Francis of Assisi takes the Crucifix for his only Property — 1675–1680 — Saint François d'Assise renonce au Monde

*Sevilla, Museum

Auf Leinwand, H. 2,24, B. 1,78

Die „Purísima" der Kapuziner

The "Purísima" of the Capuchines Um 1674—1676 La „Purísima"

Sevilla, Museum

Die „Purísima“ der Kapuziner

The "Purísima" of the Capuchines (Ausschnitt) La „Purísima“
(Detail) (Détail)

* Sevilla, Museum

Auf Leinwand, H. 0,66, B. 0,70

La Virgen de la Serviletta

Madonna | Um 1674—1676 | La Vierge et l'Enfant

*London, Stafford House — Auf Leinwand

Die heilige Justa

St. Justa — Sainte Juste

*London, Stafford House — Auf Leinwand

Die heilige Rufina

St. Rufina — Sainte Rufine

*Madrid, Prado

Auf Leinwand, H. 2,49, B. 1,32

Die Vision des heiligen Augustin

Vision of St. Augustin — Um 1678 — Vision de Saint Augustin

*Sevilla, Museum — Auf Leinwand, H. 2,50, B. 1,32

Der heilige Augustin vor der Madonna mit dem Jesusknaben

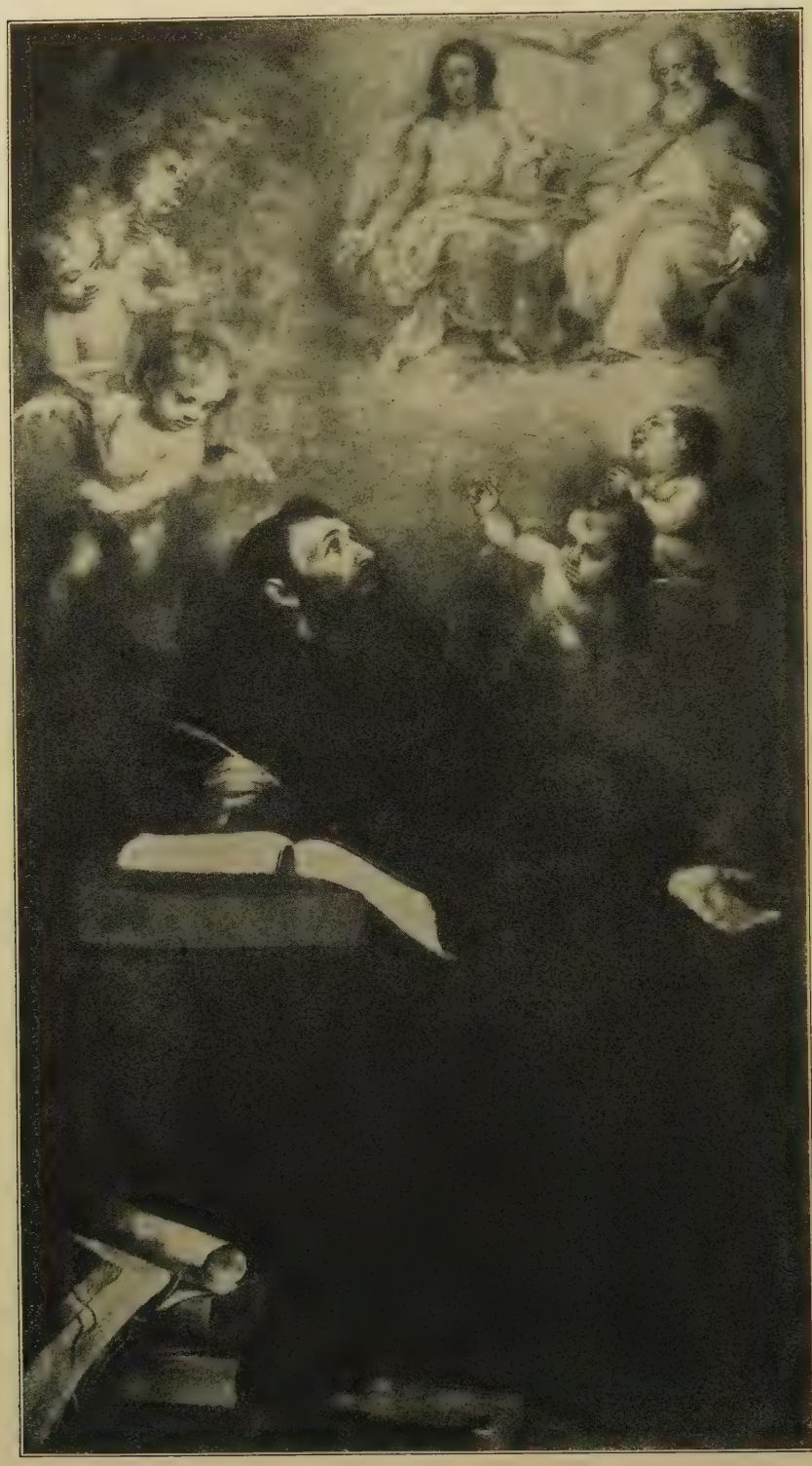
St. Augustin before the Madonna — La Vierge et l'Enfant avec Saint Augustin

Um 1678

Sevilla, Museum

Der heilige Augustin vor der Madonna mit dem Jesusknaben

St. Augustin before the Madonna (Detail) (Ausschnitt) La Vierge et l'Enfant avec Saint Augustin (Détail)



Sevilla, Museum — Auf Leinwand, H. 2,49, B. 1,32

Die Vision des heiligen Augustin

Vision of St. Augustin — Um 1678 — Vision de Saint Augustin

*München, Alte Pinakothek

Auf Leinwand, H. 2,22, B. 1,48

Der heilige Thomas von Villanueva heilt einen Lahmen

St. Thomas of Villanueva healing a Cripple

Um 1678

Saint Thomas de Villanueva guérit un Estropié

London, Wallace-Kollektion — Auf Leinwand

Die Almosenspende des heiligen Thomas von Villanueva

St. Thomas of Villanueva giving Alms to the Poor — 1670—1682 — Saint Thomas de Villanueva distribuant des Aumônes

*London, Herzog von Northbrook — Auf Leinwand

Die Almosenspende des heiligen Thomas von Villanueva

St. Thomas of Villanueva giving Alms to the Poor — Um 1678 — Saint Thomas de Villanueva distribuant des Aumônes

*Budapest, Museum

Auf Leinwand, H. 2,15, B. 1,82

Madonna mit Christkind, an Pilger Brot austeilend

Madonna and the Infant Christ giving Bread to the Pilgrims

Um 1678

L'Enfant Jésus distribuant du Pain aux Pèlerins

*London, Earl of Northbrook — Auf Leinwand

Die Concepcion mit dem Spiegel

Immaculate Conception with the Mirror — 1660—1678 — Immaculée Conception au Miroir

*Paris, Louvre

Auf Leinwand, H. 2,74, B. 1,90

Die „Concepcion Soult"

The Soult "Concepcion" Um 1678 Immaculée Conception Soult

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

*St. Petersburg, Ermitage

Auf Leinwand, H. 1,97, B. 1,45

„Himmelfahrt Mariä"

Ascension of the Virgin — 1670—1680 — Assomption

* Richmond, Sammlung Cook — Auf Leinwand

Die heilige Jungfrau, die Verkündigung empfangend

The Virgin of the Annunciation — 1670—1680 — Vierge de l'Annonciation

London, Wallace-Kollektion

Auf Leinwand, H. 1,78, B. 1,29

Verkündigung

Annunciation

1668—1675

Annonciation

Dulwich, Galerie — Auf Leinwand

Rosenkranzmadonna in den Wolken

Madonna of the Rosary in the Clouds 1665—1682 Madone au Rosaire sur les Nues

*London, Lady Wantage

Auf Leinwand, H. 2,31, B. 1,63

Madonna in der Engelsgloriole (La Vierge coupée)

Madonna with Angels 1665—1675 Vierge au Chœur des Anges

Paris, Sammlung Dr. Stillmann

Auf Leinwand

Madonna mit stehendem Christkind

Madonna with the Infant Christ 1670—1682 La Vierge et l'Enfant

Rom, Galerie Corsini — Auf Leinwand, H. 1,64, B. 1,08

Die Zigeunermadonna

The Gipsy Madonna — 1670—1682 — La Vierge et l'Enfant

Rom, Galerie Corsini

Die Zigeunermadonna
(Ausschnitt)

The Gipsy Madonna
(Detail)

La Vierge et l'Enfant
(Détail)

*Paris, Fr. Kleinberger — Auf Leinwand, H. 1,25, B. 0,95

Der heilige Joseph mit schlafendem Christkind

St. Joseph with the sleeping Christ-child 1668—1675 Saint Joseph et l'Enfant Jésus endormi

Paris, Trotti — Auf Leinwand

Der heilige Joseph mit dem Christkind

St. Joseph with the Christ-child — 1668—1678 — Saint Joseph et l'Enfant Jésus

St. Petersburg, Ermitage

Auf Leinwand, H. 0,13, B. 0,52

Der heilige Joseph mit dem Christusknaben

St. Joseph with the Christ-child 1665—1680 Saint Joseph et l'Enfant Jésus

St. Petersburg, Ermitage

Auf Leinwand, H. 0,70, B. 0,51

Der heilige Joseph mit dem Christkind

St. Joseph with the Infant Christ 1672—1682 Saint Joseph et l'Enfant Jésus

*London, Lyne Stephens — Auf Leinwand

Der heilige Joseph mit dem Christkind

St. Joseph with the Infant Christ — 1670—1675 — Saint Joseph et l'Enfant Jésus

London, Wallace-Kollektion

Auf Leinwand

Vermählung der heiligen Jungfrau

Marriage of the Virgin 1675—1682 Mariage de la Vierge

London, Wallace-Kollektion

Auf Leinwand

Die Anbetung der Hirten

The Adoration of the Shepherds 1672—1682 L'Adoration des Bergers

St. Petersburg, Ermitage — Auf Leinwand, H. 0,99, B. 0,61

Die Flucht nach Aegypten

The Flight to Egypt — 1675—1680 — La Fuite en Egypte

Richmond, Sammlung Cook

Auf Leinwand

Ecce homo

Ecce Homo
1675—1682

Ecce Homo

Cadiz, Provinzialmuseum

Auf Leinwand

Ecce Homo

Ecce Homo 1680—1682 Ecce Homo

St. Petersburg, Ermitage

Auf Leinwand, H. 0,99, B. 0,60

Golgatha

Crucifixion

1675—1682

Le Christ en Croix

Madrid, Prado — Auf Leinwand, H. 1,83, B. 1,07

Christus am Kreuz verschieden

Dead Christ on the Cross — 1675—1682 — Le Christ en Croix

Madrid, Prado — Auf Leinwand, H. 0,71, B. 0,54

Christus am Kreuz verschieden

Dead Christ on the Cross — 1675—1682 — Le Christ en Croix

Ehemals London, Sammlung Ashburnham — Auf Leinwand

Der heilige Franziskus

St. Francis — 1675—1682 — Saint François

St. Petersburg, Ermitage

Auf Leinwand, H. 2,49, B. 1,67

Die Vision des heiligen Antonius

Vision of St. Anthony 1675—1680 Vision de Saint Antoine

*Berlin, Kaiser-Friedrich-Museum

Auf Leinwand, H. 1,65, B. 2,00

Die Vision des heiligen Antonius
1670—1680

Vision of St. Anthony

Vision de Saint Antoine

Madrid, Prado

Auf Leinwand, H. 1,25, B. 1,69

Die Bekehrung Pauli
1675—1682

Conversion of St. Paul

Conversion de Saint Paul

*Madrid, Prado

Auf Leinwand, H. 1,23, B. 1,62

Die Marter des heiligen Andreas
1675–1682

Martyrdom of St. Andrew

Martyre de Saint André

*London, Wallace-Kollektion — Auf Leinwand, H. 0,70, B. 0,51

Madonna mit den Heiligen Johannes d. T., Franziskus, Justa und Rufina

Madonna with Angels and Saints (La Vierge aux Anges) 1670—1682 La Vierge aux Anges

Madrid, Prado

Auf Leinwand, H. 3,09, B. 2,51

Die Kaselverleihung an den heiligen Ildefons

St. Ildefonso receives the Chasuble 1675—1682 Saint Ildefonse reçoit la Chasuble

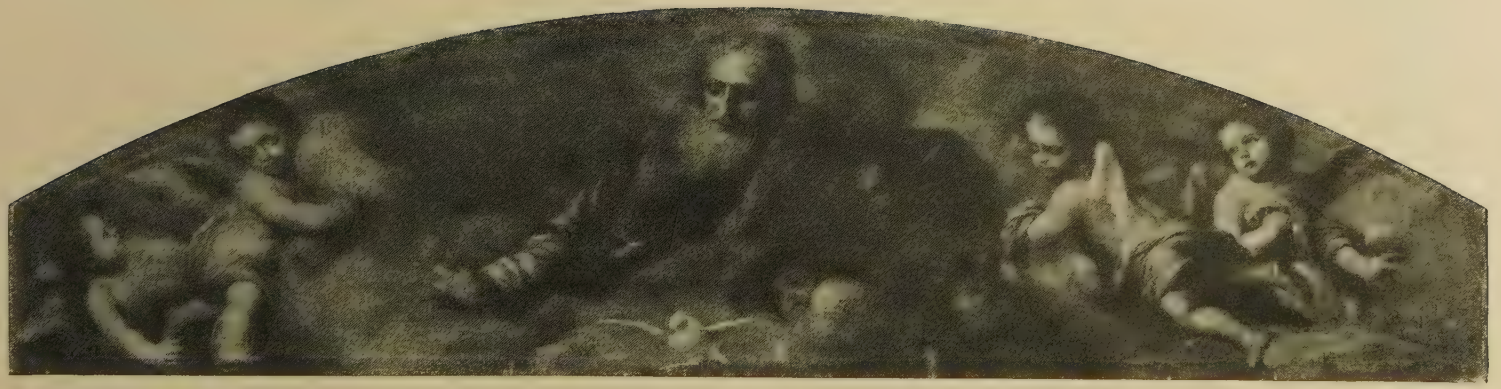
Nach einer Aufnahme von Franz Hanfstaengl, München

Auf Leinwand

*London, Nationalgalerie

Die Heilige Familie vom Haus Pedroso

"Holy Family" of the Pedroso House 1681—1682 Sainte Famille de la Maison Pedroso



* Cadiz, Kapuzinerkloster — Auf Leinwand

Gott-Vater in Engelsglorie

God Father in Glory with Angels — 1682 — Dieu le Père entouré d'Anges

*Cadiz, Kapuzinerkloster

Auf Leinwand

Die Verlobung der heiligen Katharina

The Mystic Wedding of St. Catherine 1682 Mariage mystique de Sainte Catherine

II.

GENREBILDER

GENRE PICTURES SCÈNES DE GENRE

Madrid, Prado

Auf Leinwand, H. 0,62, B. 0,43

Das bettelnde Zigeunermädchen

(La gallega de la moneda)

Gipsy-girl beggar — 1645—1650 — Jeune Bohémienne

*Paris, Louvre

Auf Leinwand, H. 1,37, B. 1,15

Der Läusefänger

The Lice-Chase 1645—1655 Le Chercheur de Poux

München, Alte Pinakothek

Auf Leinwand, H. 1,45, B. 1,48

Trauben- und Melonenesser

Street-Boys with Fruits 1645—1655 Les Mangeurs de Fruits

*München, Sammlung Carstanjen

Auf Leinwand, H. 1,37, B. 1,07

Die Mahlzeit der alten Frau

The Meal of the old Woman 1650—1660 Le Repas de la Vieille

London, Nationalgalerie — Auf Leinwand

Lachender Junge

Laughing Boy — 1650—1670 — Jeune Paysan riant

St. Petersburg, Ermitage

Auf Leinwand, H. 0,74, B. 0,60

Die Orangenverkäuferin

The Orange-Seller 1650—1660 Vendeuse d'Oranges

Junge mit Hund

Boy with a Dog

Enfant avec un Chien

Dulwich, Galerie — Auf Leinwand

Wenn böse Buben locken ... (Der Würfelspieler)

The Dice-Player — 1655—1670 — Joueur de Dés

Dulwich, Galerie

Auf Leinwand, H. 0,63, B. 0,41

Der arme Negerjunge (Selbstessen macht fett)

The poor Nigger-Boy 1660–1670 Le pauvre Nègre

London, Dorchester-House — Auf Leinwand

Mädchen am Fenster

Girl at the Window — 1665—1675 — Jeune Fille à la Fenêtre

Philadelphia, Sammlung Widener — Auf Leinwand

Die lockende Schöne („Las Gallegas" am Fenster)

Gallegas at the Window — 1665—1675 — Gallegas à la Fenêtre

Dulwich, Galerie — Auf Leinwand

Das Blumenmädchen

The Flower-Girl — 1660—1670 — Jeune Fille offrant des Fleurs

München, Alte Pinakothek

Auf Leinwand, H. 1,46, B. 1,08

Die Würfelspieler

The Dice-Players

1660—1680

Le Jeu de Dés

München, Alte Pinakothek — Auf Leinwand, H. 1,23, B. 1,02

Die Pastetenesser

Street-Boys — 1670—1682 — Jeunes Garçons mangeant des Pâtés

München, Alte Pinakothek — Auf Leinwand, H. 1,48, B. 1,13

Die geldzählenden Obstverkäufer

Fruit-Sellers counting Money — 1670—1682 — Les Enfants aux Pièces d'Argent

München, Alte Pinakothek

Auf Leinwand, H. 1,48, B. 1,13

Häusliche Toilette

Toilet-making

1670—1682

Toilette familière

Amsterdam, Sammlung Dr. Lanz — Auf Leinwand

Genreszene

Genre-scene — 1670—1680 — Mère et les Enfants avec des Moutons

III.

BILDNISSE

PORTRAITS

PORTRAITS

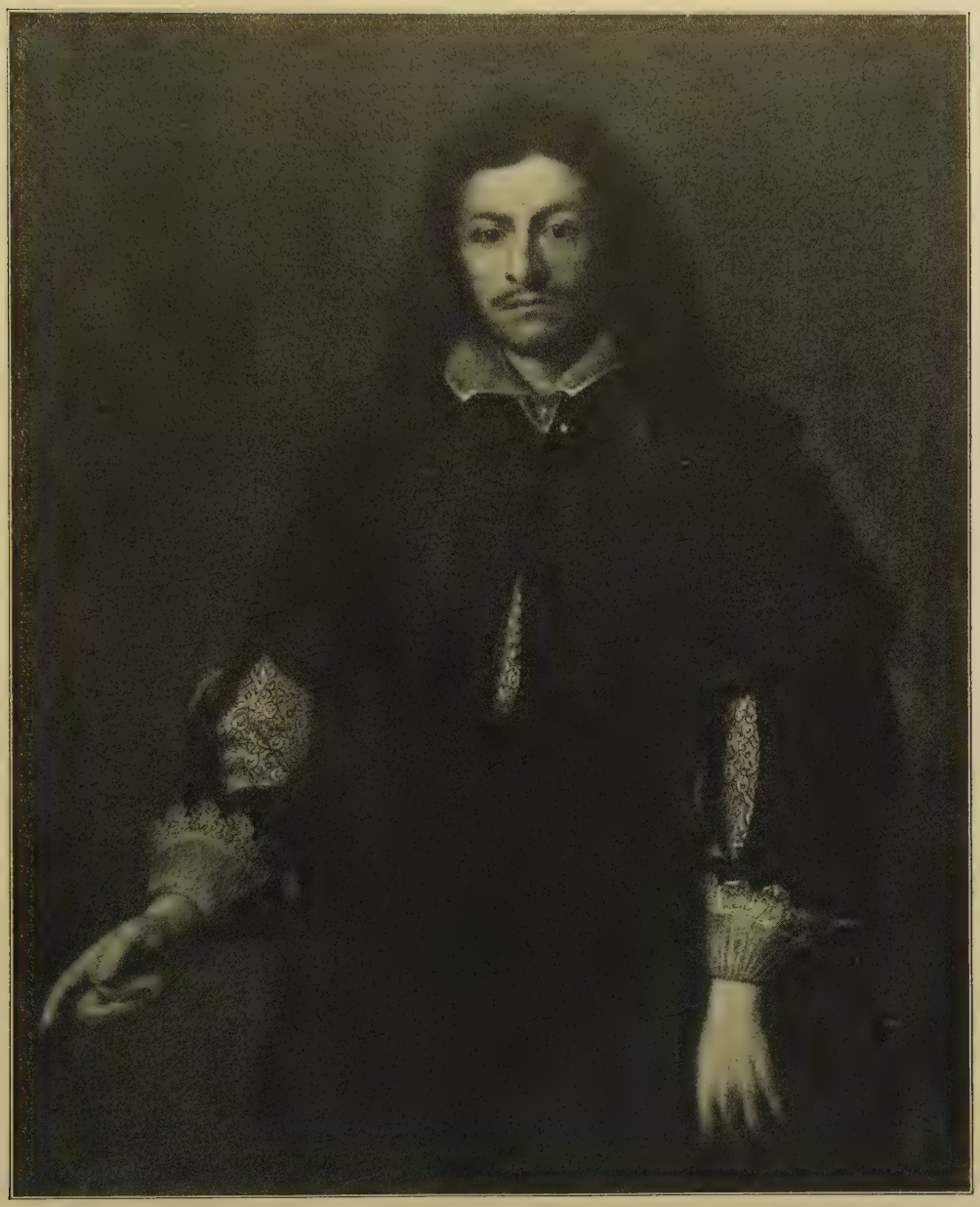
Madrid, A. de Beruete — Auf Leinwand

Der Santiagoritter Enriquez

Don Enriquez, Knight of the Order of Santiago — Um 1645 — Don Enriquez, Chevalier de Saint Jacques

*London, Lord Northbrook — Auf Leinwand, H. 0,78, B. 0,46

Don Andrés de Andrady y Col
1650—1660



*London, Herzog von Wellington — Auf Leinwand

Männliches Bildnis

Portrait of a Man — 1650—1660 — Portrait d'Homme

Bowood-House, Lord Lansdowne — Auf Leinwand

Der Kanonikus D. Justino de Neve y Yebenes

The Canon D. Justino de Neve y Yebenes 1655—1665 Le Chanoine D. Justino de Neve y Yebenes

Mallorca, Marquesa de la Cenia

Auf Leinwand

„El Judío"

The Jew

1660—1682

Le Juif

Paris, Trotti

Auf Leinwand

Der Mann mit dem Schlapphut

The Man with the soft Hat 1660—1670 Portrait d'Homme

*Paris, Louvre

Auf Leinwand, Durchmesser 0,29

Bildnis eines Edelmanns

Portrait of a Gentleman 1660–1670 Portrait de Gentilhomme

*Nantes, Museum

Auf Leinwand

Weibliches Bildnis

Portrait of a Lady

1660—1670

Portrait d'une Dame

*Montreal, Sir W. van Horne

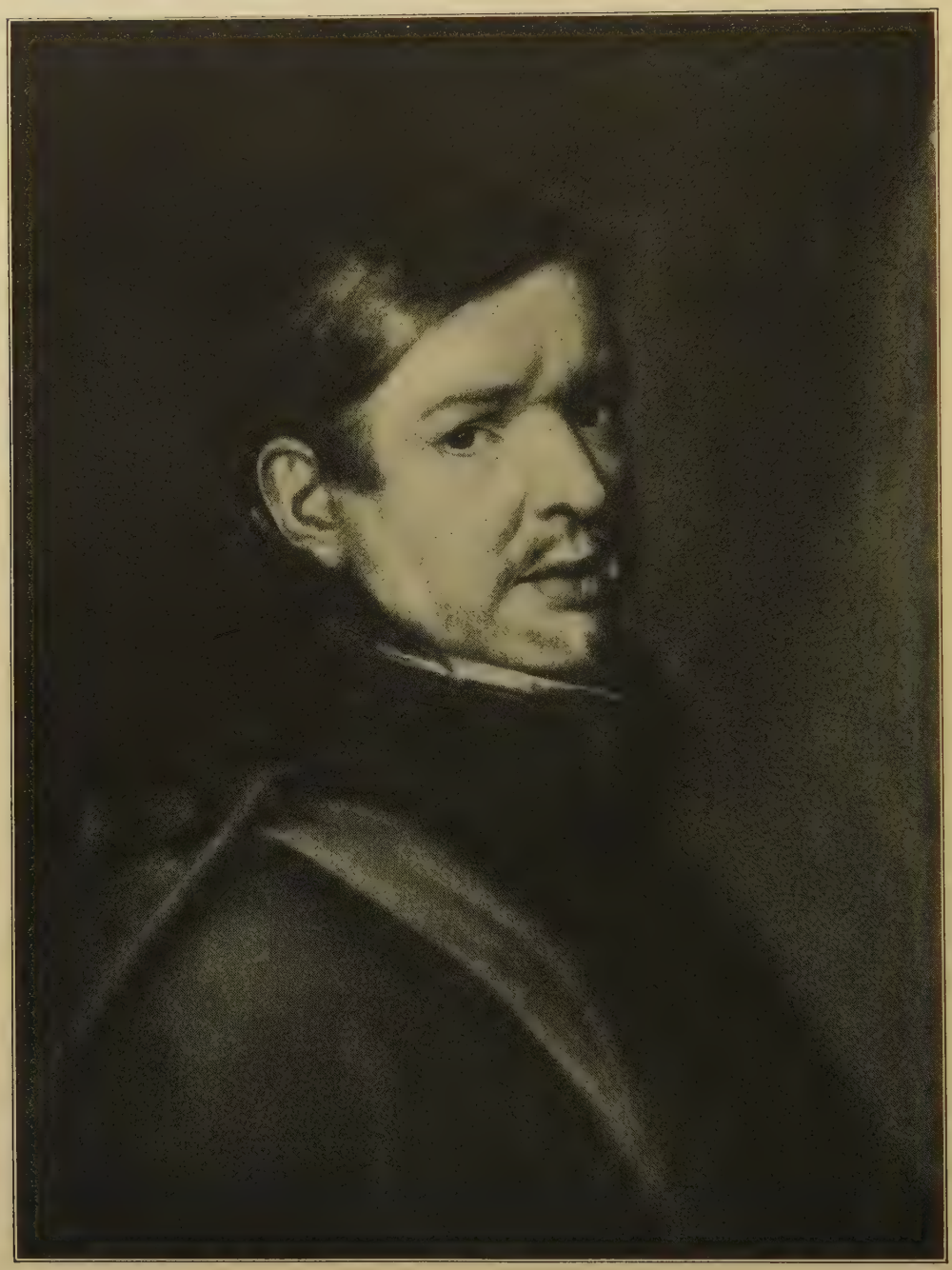
Auf Leinwand

Bildnis eines Edelmanns

Portrait of a Gentleman

Gegen 1670

Portrait de Gentilhomme



*Budapest, Museum

Auf Leinwand

Bildnis eines Unbekannten

Portrait of a Man

1665—1675

Portrait d'Homme

*Philadelphia, Sammlung Johnson

Auf Leinwand

Damenporträt
(Doña Juana Eminente?)
1655—1675

Portrait of a Lady
(Doña Juana Eminente?)

Portrait de Femme
(Doña Juana Eminente?)

*Sevilla, Kathedrale

Auf Leinwand

Madre Francisca Dorotea Villalda

Mother Francisca Dorotea Villalda 1674 Mère Francisca Dorotea Villalda

*Madrid, Herzog von Alba (Palacio de Liria) Auf Leinwand, H. 1,97, B. 1,08

D. Gabriel Estéban Murillo
1680

IV.

ZWEIFELHAFTE UND ZU UNRECHT MURILLO ZUGESCHRIEBENE GEMÄLDE

DOUBTFUL PAINTINGS AND PAINTINGS UNJUSTLY ASCRIBED TO MURILLO

ŒUVRES DOUTEUSES OU FAUSSEMENT ATTRIBUÉS A MURILLO

* Cadiz, Kapuzinerkirche

Der Erzengel Michael

St. Michael Saint Michel

Auf Leinwand

Der Erzengel Gabriel

St. Gabriel Saint Gabriel

Cadiz, Kapuzinerkirche — Auf Leinwand

Der heilige Franziskus

St. Francis — Saint François

*Cadiz, Kapuzinerkirche — Auf Leinwand

Der heilige Joseph mit Christkind

St. Joseph with the Infant Christ — Saint Joseph avec l'Enfant Jésus

Cadiz, Kapuzinerkirche — Auf Leinwand

Stigmatisation des heiligen Franz

St. Francis receiving the Stigmata — Saint François recevant les Stigmates

*München, Alte Pinakothek

Auf Leinwand

Die Hökerfrau

The Huckstress

La Revendeuse

*Früher: Paris, Galerie Aguado

Auf Leinwand, H. 0,48, B. 0,65

Jakob ringt mit dem Engel

Jacob struggling with the Angel

Jacob lutte avec l'Ange

*Früher: Paris, Galerie Aguado

Auf Leinwand, H. 1,03, B. 1,59

Jakob und Laban

Jacob and Laban

Jacob et Laban

*New York, Metropolitan-Museum

Auf Leinwand

Der Evangelist Johannes auf Patmos

St. John the Evangelist on the Island of Patmos

Saint Jean

*Rom, Palazzo Spada

Auf Leinwand

Studies of Angels Heads

Engelstudien

Etudes d'Anges

* Madrid, Prado — Auf Leinwand, H. 0,47, B. 0,25

Die Erziehung der heiligen Jungfrau

Education of the Virgin — L'Education de la Vierge

* Sevilla, Museum — Aut Leinwand, H. 0,62, B. 0,48

Die „Concepcion" aus dem Colegio Maëse Rodrigo

"Concepcion" from the Colegio Maëse Rodrigo — L'Assomption du Colegio Maëse Rodrigo

*London, Dorchester-House — Auf Leinwand

Unbefleckte Empfängnis

Immaculate Conception — Immaculée Conception

* Aachen, Städt. Suermondt-Museum

Auf Leinwand, H. 1,59, B. 1,04

Madonna

Madonna

La Vierge et l'Enfant

Genua, Palazzo Bianco

Auf Leinwand

Madonna

Madonna

La Vierge et l'Enfant

*London, Wallace-Kollektion

Auf Leinwand

Madonna mit Christkind

Madonna with the Infant Christ

La Vierge et l'Enfant

*Sevilla, Kathedrale

Auf Leinwand

The Infant Christ sleeping

Schlafender Jesusknabe

Jésus endormi

Madrid, Prado

Auf Leinwand, H. 0,63, B. 0,88

Das Christkind auf dem Kreuz schlafend

The Infant Christ sleeping on the Cross

Jésus endormi sur la Croix

*Heytesbury-House, Margaret Lady Heytesbury — Auf Leinwand

Der gute Hirte

The good Shepherd — Le bon Pasteur

London, Herzog von Westminster

Auf Leinwand

Der Johannesknabe mit dem Lamm

The Boy Baptist with the Lamb

Saint Jean et l'Agneau

*St. Petersburg, Ermitage — Auf Leinwand

Der jugendliche Johannes der Täufer

Young St. John the Baptist — Saint Jean Baptiste Enfant

Glasgow, Museum

Auf Leinwand

Die Heilige Familie in der Zimmermannswerkstatt

The Holy Family in the Carpenter's Shop

La Sainte Famille dans l'Atelier

*Paris, Louvre

Auf Leinwand

Christus am Ölberg

Christ on the Mount of Olives

Le Christ au Mont des Oliviers

*Paris, Louvre

Auf Leinwand

Der reuige Petrus an der Martersäule vor Christus

St. Peter before Christ at the Column

Le Repentir de Saint Pierre

*New York, The Ehrich Galleries

Auf Leinwand

Ecce Homo

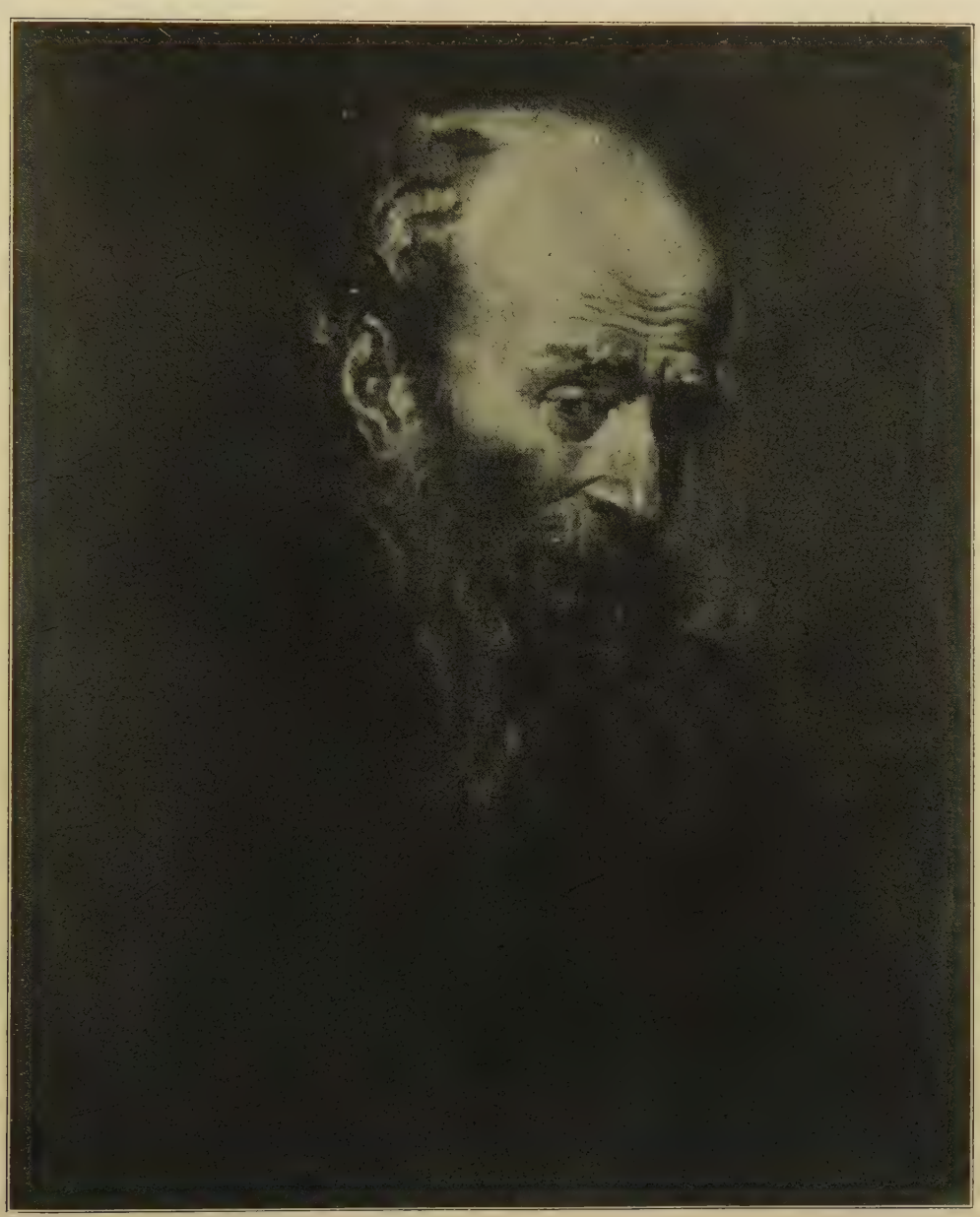
Ecce Homo

Ecce Homo

*Madrid, Prado — Auf Leinwand

Der heilige Franz von Paula

St. Francis of Paula — Saint François de Paule



Turin, Pinakothek

Auf Leinwand

Studie zu einem Apostel

Study of an Apostle's Head

Etude d'Apôtre

*Madrid, Prado

Auf Leinwand

Der heilige Hieronymus

St. Jerome

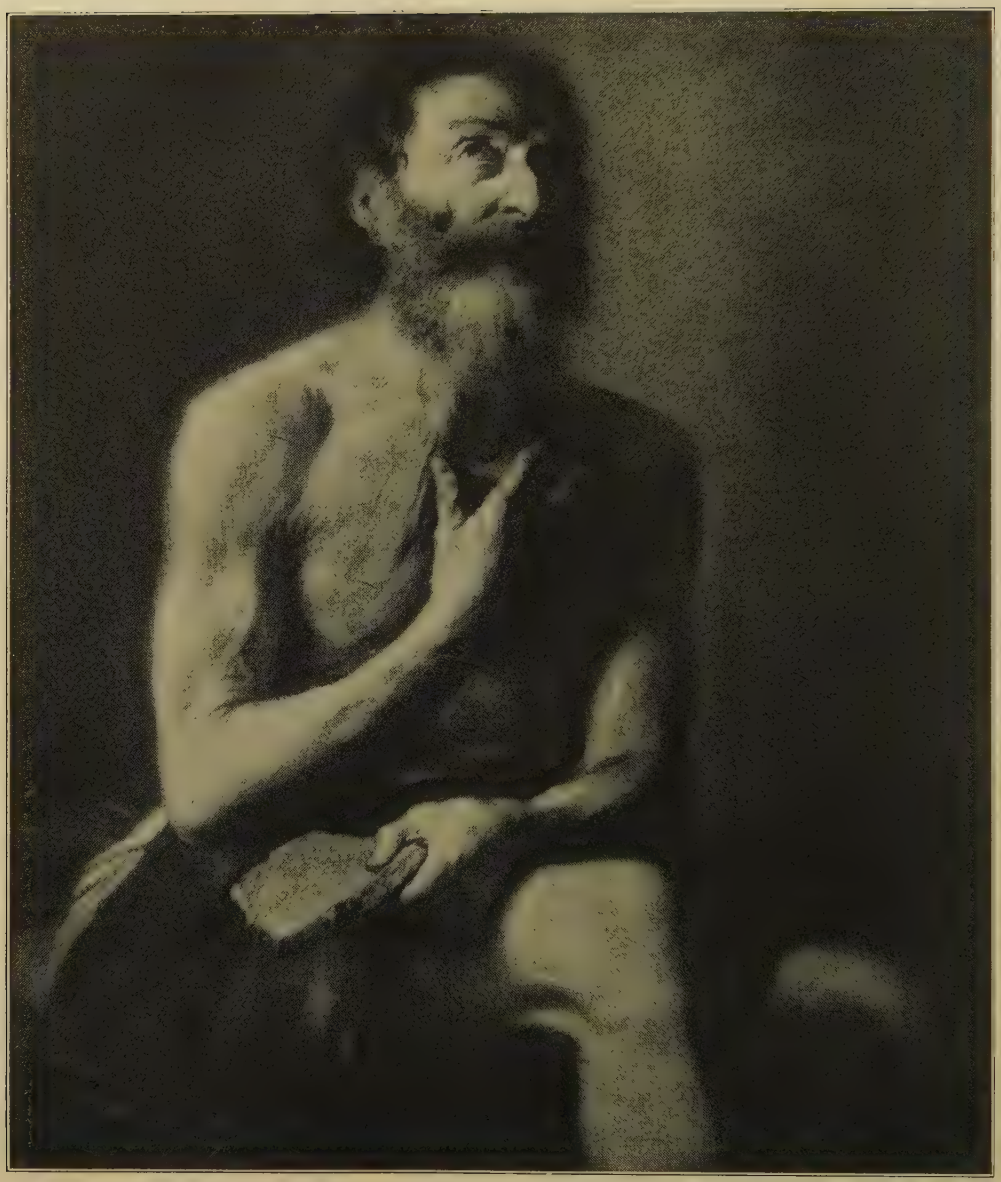
Saint Jérôme

Nach einer Aufnahme von Franz Hanfstaengl, München

Genua, Palazzo Bianco — Auf Leinwand

Der heilige Franziskus

St. Francis — Saint François



Parma, Pinakothek

Auf Leinwand

Hiob

Job

Job

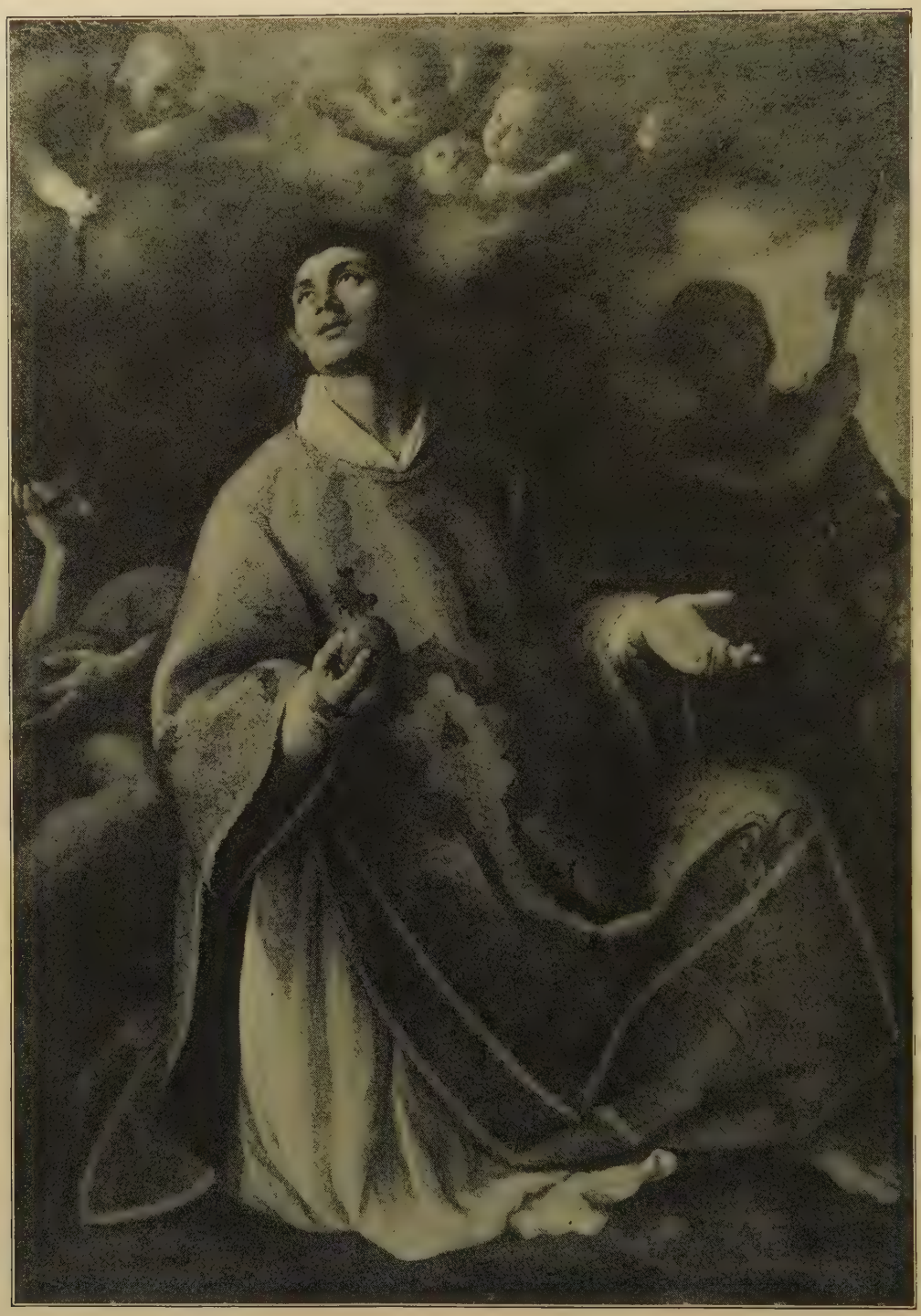
* Madrid, Prado

Auf Leinwand

Die büßende Magdalena

St. Mary Magdalen

Le Repentir de Sainte Madeleine



* New York, The Ehrich Galleries

Auf Leinwand

Der heilige Stephanus

St. Stephen

Saint Etienne

*Budapest, Museum

Auf Leinwand

Der heilige Joseph mit dem Jesusknaben

St. Joseph with the Christ-child

Saint Joseph et l'Enfant Jésus

Früher: Paris, Charles Sedelmayer

Auf Leinwand

Die reuige Magdalena

St. Mary Magdalen

Le Repentir de Sainte Madeleine

Chantilly, Museum Condé — Auf Leinwand, H. 0,22, B. 0,17

Der heilige Joseph mit dem Christkind

St. Joseph with the Infant Christ — Saint Joseph et l'Enfant Jésus

München, A. S. Drey — Auf Leinwand

Spielende Kinder

Playing Children — Enfants jouant

Früher: Paris, Galerie Aguado — Auf Leinwand

Mädchen mit Früchten

Girl with Fruits — Jeune Fille aux Fruits

Früher: Paris, Galerie Aguado — Auf Leinwand

Junge mit Früchten

Boy with Fruits — Jeune Garçon aux Fruits

*Turin, Pinakothek

Auf Leinwand

Mädchen in Gedanken

Girl in Thought

Jeune Fille réfléchissante

*St. Petersburg, Ermitage

Auf Leinwand, H. 0,41, B. 0,59

Celestina mit ihrer Tochter im Gefängnis

Celestina and her Daughter in the Prison

Célestine en Prison avec sa Fille

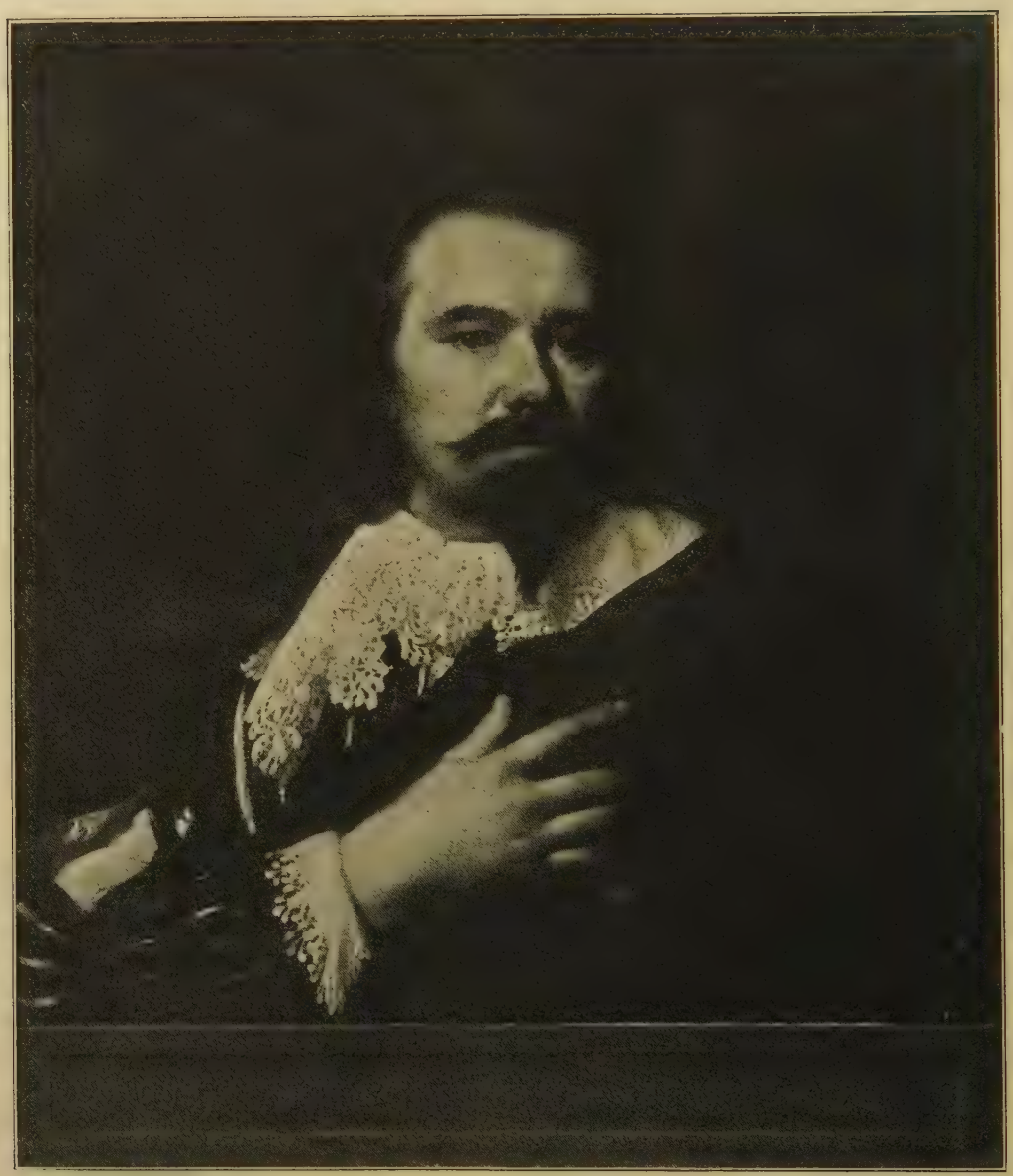
* Madrid, Prado

Auf Leinwand, H. 0,56, B. 0,38

Der heilige Ferdinand

St. Ferdinand

Saint Ferdinand



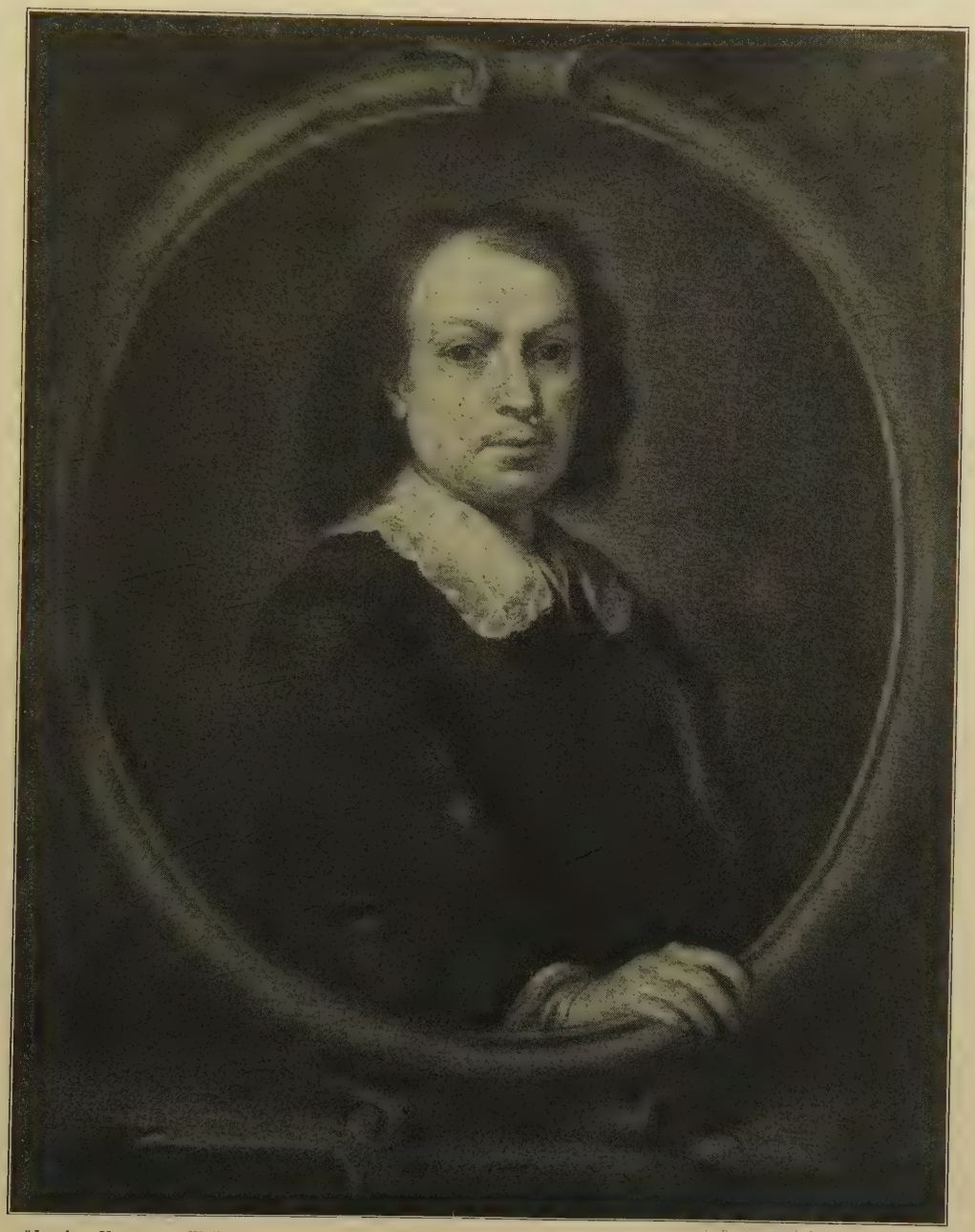
*Richmond, Sammlung Cook

Auf Leinwand

Angebliches Selbstbildnis

Selfportrait of the Artist

Portrait de l'Artiste



*London, Herzog von Wellington

Auf Leinwand

Selbstbildnis

Portrait of the Artist

Portrait de l'Artiste

* Madrid, Prado

Auf Leinwand, H. 0,76, B. 0,62

Pater Cavanillas

Father Cavanillas

Dom Cavanillas

* Haag, Mauritshuis

Auf Leinwand

Porträtstudie

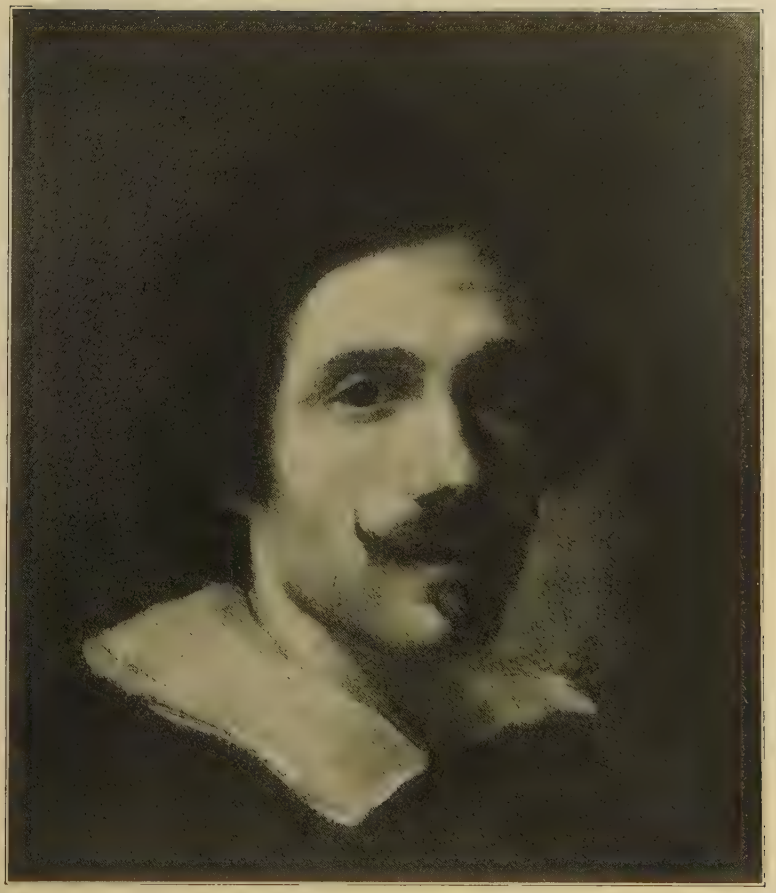
Study for a Portrait

Etude de Portrait

*Sammlung D. Pablo Bosch, Madrid — Auf Leinwand

Männliches Bildnis

Portrait of a Man — Portrait d'Homme



Montpellier, Museum — Auf Leinwand

Männliches Bildnis

Portrait of a Man — Portrait d'Homme

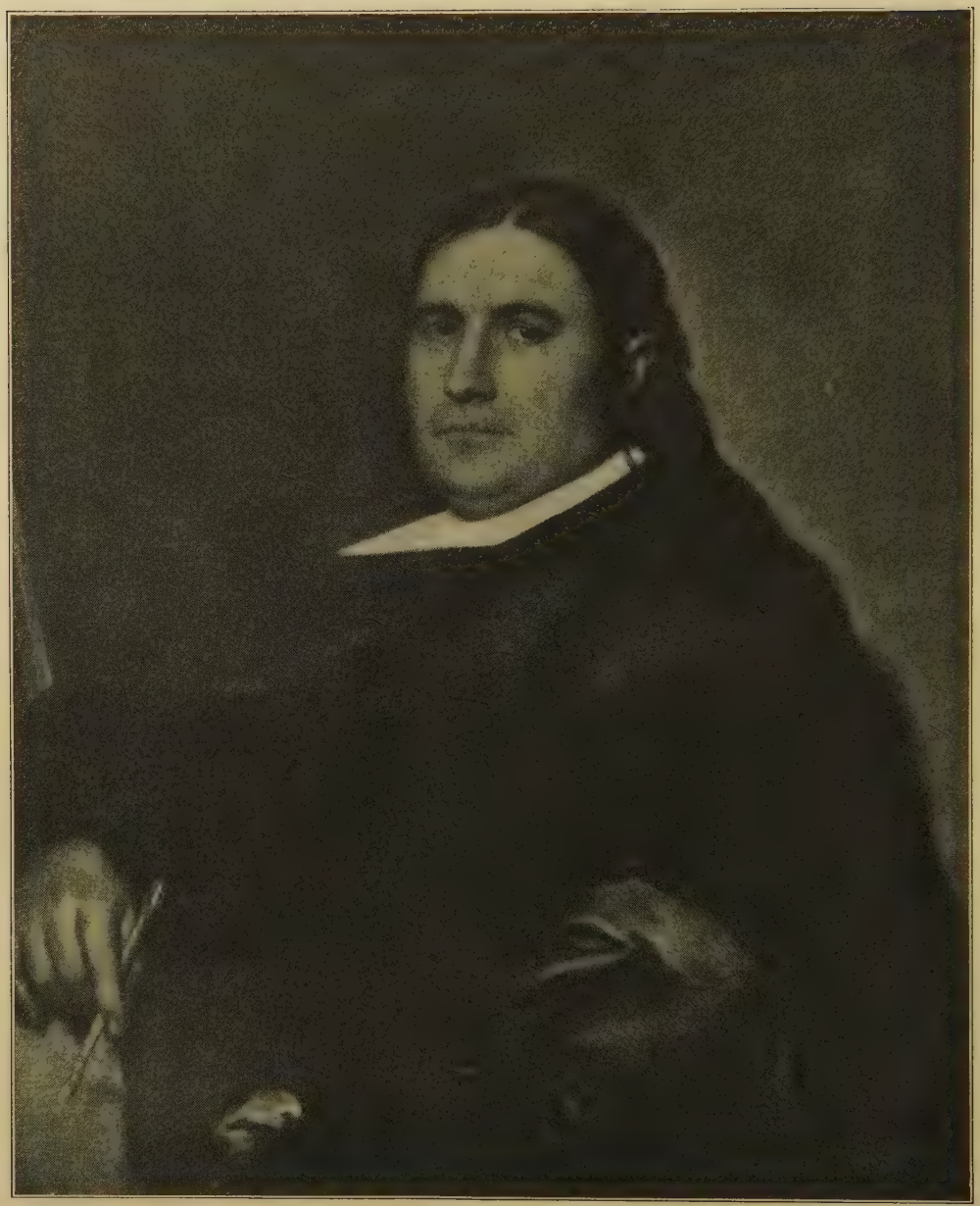
Wien, Galerie Czernin

Auf Leinwand

Knabenbildnis

Portrait of a Boy

Portrait d'Enfant



*Budapest, Museum der bildenden Künste

Auf Leinwand

Porträt eines Malers

Portrait of a Painter

Portrait d'un Peintre

Stuttgart, Museum der bildenden Künste — Auf Leinwand

Jünglingsporträt

Portrait of a Boy — Portrait de jeune Homme

Haag, Mauritshuis

Auf Leinwand

Landschaft

Landscape

Paysage

*Wien, Hofmuseum

Auf Leinwand, H. 1,54, B. 1,08

Der Johannesknabe mit dem Lamm

The Infant St. John with the Lamb

Saint Jean et l'Agneau